

The University of Chicago

**THE CULTURAL ELEMENT IN THE
TASCHENBUCH FÜR DAMEN,
1798-1831**

A DISSERTATION SUBMITTED TO THE
GRADUATE FACULTY IN CANDIDACY FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF GERMANIC LANGUAGES
AND LITERATURES

By
ELLEN LOUISE GOEBEL

1831

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THE CHICAGO MUSEUM OF HISTORY AND NATURAL HISTORY
1792-1892

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I. Introduction

In the latter half of the eighteenth century and the first part of the nineteenth century there were still very few belletristic periodicals open to young writers. The almanacs, calendars, and Taschenbücher, which reached the climax of their circulation in Germany at the beginning of the nineteenth century, proved a welcome outlet for budding geniuses. There has been much criticism that insignificant writers were brought to the front in this way. Still the Taschenbücher published many good poems and stories which might not have been known otherwise. They also contain contributions from the pens of the most prominent writers of the day. In fact, these little books expressed not only the literary life of the times but also its artistic, cultural, historical and typographical life.

The model for these collections was Delalaine's Almanac des Muses which began to appear in Paris in 1765. The Germans soon imitated it in such well-known publications as the Göttinger Musenalmanach (1770-1803) and the Leipziger Almanach der deutschen Musen (1770-1800).¹ These annual publications appeared in the autumn. They bore the date of the following year. The publisher was eager to put them out in an attractive form, so that they might sell well for Christmas and Easter gifts. While the French almanacs used favorite selections from well-known writers, the German Taschenbücher restricted themselves for the most part to

¹P. Merker und W. Stammer, Reallexikon der deutschen Literaturgeschichte. Berlin, 1925. II, pp. 424-431.



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stories and poems which had not yet been published. This fad for annuals spread to England in 1823 and to America in 1826. In both these countries they had disappeared by 1860.²

In Germany the name Musen Almanach was given them in imitation of the French name, Almanac des Muses. Then, as there was often a calendar for the new year at the front of the book, the name changed to Kalender. When the calendar was put aside for more artistic decorations, such as copper engravings, the name Taschenbuch, describing the size, often appeared. The contents included poems, short stories and instructive articles.³ Schlossar states that Cotta paid well for these contributions: 66 Gulden (1 Gulden is about 40¢) per printed sheet.⁴ In 1798, 1799, and 1801 the price of the T. f. D. is 1 Rthr. 8 gr. (almost \$1.00). In 1806 one reviewer complains that more than 100,000 Thaler are being expended yearly on Taschenbücher.⁵ Schlossar quotes another periodical of 1820 which states that 7 to 800,000 Thaler are being spent for these annuals.⁶

Most of the Taschenbücher were intended for women. If the title did not indicate this, the contents and the form of the book did. Before 1798 there were at least twenty-four publications whose titles indicated that they were written for women.⁷ Only

²E. Pearson, Queer Books. Garden City, New York, 1928. pp. 202-203.

³A. Schlossar, Ztschr. f. Bchfr. III. 1899-1900. pp. 49-64.

⁴Ibid. III. 1899-1900. p. 55.

⁵Bibl. d. red. u. bild. Künste. 1806. 2. p. 208.

⁶A. Schlossar, Ztschr. f. Bchfr. III. 1899-1900. p. 51.

⁷H. Köhring, Bibliographie der Almanache, Kalender und Taschenbücher ca. 1750-1860. Hamburg, 1929. H. Wall, Nachträge zu H. Köhrings Bibliographie. Diss. Chicago, 1930.

one bore exactly the same title as the series which is the subject of this study: Taschenbuch für Damen. The first T. f. D. was published by Wucherer in Vienna from 1786 to 1789.⁸

The second series, with which this study is alone concerned, was published by J. F. Cotta in Tübingen from 1798 to 1831,⁹ with a break in publication from 1823 to 1827.¹⁰ This break may be attributed to several circumstances. Cotta's wife, who had inspired him in his work, died in August, 1821.¹¹ At this particular time Cotta was also much occupied with politics as a member of the Württemberg Assembly and also of national committees.¹² One periodical, in reviewing the T. f. D. for 1828, states the reason it had not been published from 1823 to 1827 was the exhaustion of the supply of engravings, due to the excessive demand for them.¹³ The last issue of the series appeared the year before Cotta died, in 1832.¹⁴

Cotta had connections with many of the chief literary writers of the day and so was able to secure worth-while contributions for his annual. Schlossar, one of the first Germans to make a scholarly study of annuals, regards the T. f. D. as one of the most famous Taschenbücher and dwells on its value at length.¹⁵ The

⁸K. Goedke, Grundriss². Dresden, 1898. VI. p. 515.

⁹Taschenkalender für Damen is a second title used in 1798 and 1799.

¹⁰1828, 1829 - Stuttgart and Tübingen. 1830, 1831 - München, Stuttgart and Tübingen.

¹¹H. Schiller, Briefe an Cotta. II. Stuttgart, 1927. p. 525.

¹²Ibid. p. 343.

¹³Böttiger, Littbl. z. Morgenbl. 1827. No. 100. pp. 397-399.

¹⁴A. Schäffle, Cotta. Berlin, 1895. p. 1 ff.

¹⁵Schlossar, Ztschr. f. Bchfr. III. 1899-1900. p. 54 ff.

T. f. D. for 1798 and 1799 had to be printed three times to satisfy the demand.¹⁶

The preferred size for the Taschenbuch was 8 x 12 cm. but Cotta departed from this form by making his 8.3 x 11.5 cm. Later when most of the Taschenbücher increased in size to 10.5 x 13.5 cm., Cotta changed his duodecimo volume in 1828 to the dimensions of 9 x 14 cm.¹⁷ The number of pages varies from 185 in 1798 to 454 in 1828. The pages of the de luxe edition are gilt-edged; the paper and print are also of a better quality. The cheaper paper has a bluish cast. The print is larger in the last four numbers.

The book is illustrated with copper and steel engravings and occasionally wood-cuts; the total number of illustrations for each volume varies from 8 to 13. These illustrations formed a very valuable addition. In the last four issues the illustrations are English engravings while the earlier ones are chiefly French and German. One reviewer objects to the use of English plates, saying that for a German almanac only German copperplates should be used.¹⁸

On the title page is the name of the publication: Taschenbuch auf das Jahr 1798 für Damen, or Taschenbuch für Damen auf das Jahr 1799; from this year on the title does not change.

¹⁶W. Vollmer, Briefwechsel zwischen Schiller und Cotta. Stuttgart, 1876. p. 269.

¹⁷Two sets were examined. The one in the Rare Book Room, University of Chicago Library, will be designated as A; the other set as B.

¹⁸Blätter f. literar. Unterhalt. 1828. no. 114. p. 453.

The contributors for the first year that are listed on the title page are: Huber, Lafontaine, Pfeffel, and Sulzer. After 1798 Sulzer's name is absent but the rest of the names remain until 1809, when the following names appear: Goethe, Lafontaine, Pfeffel, J. P. Richter and Schiller. Schiller's name is omitted in 1810. Both Goethe's and Schiller's names fail to appear in 1811 and 1812. Huber's name appears again in 1811, but not in 1812. In 1813 and 1814 no contributors' names are given; vignettes fill that space on the title page instead. For 1813 Cupid is represented as seated, playing on a lyre, with his bow and quiver by his side; in 1814 he is seated in a chariot drawn by two doves. In 1815 Goethe, Huber, Lafontaine, Pichler, and J. P. Richter appear on the title page. In 1816 the names are replaced by a vignette of Cupid seated on the ground with his hands tied behind him. In 1817 and 1818 the list of 1815 reappears, except that de la Motte Fouque replaces Huber. From 1819 to 1821 no contributors are listed. Instead, for 1819 there is a vignette of Cupid seeking to get away from a beehive; for 1820 another of Cupid arranging flowers in a basket; and for 1821 a third of Cupid reclining on the grass. In 1822 the personnel has changed considerably. The only old names left are: Th. Huber, Jean Paul, and Car. Pichler; the new names are: Conz, Doering, Robt. Ruckert, and (J. R.) Wyss. In the last four issues there are no contributors listed. Goedeke gives Hauff as the editor of the Taschenbuch for 1828.¹⁹

¹⁹K. Goedeke, Grundriss². Dresden, 1905. VIII. p. 50.

After the title page for the years 1798 and 1799 appears the calendar. Special festivals come first, then the beginnings of the four seasons. Next are the Jewish and Turkish calendars and after that the Gregorian calendar with all the saints' days and also the new calendar of the French Republic. At the bottom of each page is a list of the changes in the moon for the month. After 1799 the calendar appears on the cases instead of within the book.²⁰

Beginning with 1799, the individual volumes are dedicated to women of prominent ruling houses. Most of them were connected in some way with the ruling house of Württemberg. These dedications continue from 1799 to 1811; the only one after that time is in the 1817 issue. Cotta was responsible for these dedications.²¹ They are all signed "der Verleger" or with his name. The dedications name the following rulers:

1799- Ihre Königliche Hoheit Frau Charlotte Auguste Mathilde, regierende Herzogin von Wirtemberg und Teck, geborne Kronprinzessin von England usw. She was the daughter of George III and became the second wife of Duke Friedrich Wilhelm Karl of Württemberg. She had fine talents and a mature mind.²²

1800- Ihre Hochfürstliche Durchlaucht Frau Theresia Mathildis Amalia, vermälte Erbprinzessin von Turn und Taxis, geborne Herzogin von Meklenburg Streliz. She was a sister of Queen Louise.²³ She married Karl Alexander, Prince of Thurn and Taxis.²⁴

²⁰Part II, p. 14 of this thesis.

²¹Th. Huber, Hubers Sämtliche Werke. II. Tübingen, 1806.

²²J. G. Pahl, Geschichte von Wirtemberg. Stuttgart, 1831. VI. p. 44.

²³E. H. Hudson, Louisa, Queen of Prussia. London, 1874. II. p. 155.

²⁴A. D. B. XXXVII. pp. 501-502.

1801= Ihre Majestät, die Königin von Preussen, Louise Auguste Wilhelmine Amalie. Queen Louise is one of the most popular queens in German history, not only because of her winning personality but also because of her good judgment as a ruler. Her father was Duke Karl of Mecklenburg Strelitz; she was reared by her maternal grandmother in Hesse-Darmstadt. Her husband, Frederick William III, loved and respected her greatly. The humiliation that Prussia suffered during the Napoleonic wars distressed Queen Louise very much.²⁵

1802= Ihre Kaiserliche Majestät, die verwittwete Kaiserin von Russland, Marie Feoderowne. She was Czar Paul's charming second wife, a Württemberg princess.²⁶ He ruled from 1796 to 1801 and was then assassinated to make way for his son, the Grand Duke Alexander.²⁷

1803= Ihre Kaiserliche Majestät, die regierende Kaiserin von Russland, Elisabeth Alexejewne. The Grand Duke Alexander's grandmother, Catherine the Great, forced him to marry at the age of 16 in order to make him appear older, so that she could leave the throne to him, instead of to his father, Paul.²⁸ His young wife, Elizabeth, Princess of Baden, was barely 14 at the time of her marriage. According to unanimous contemporary testimony, the Grand Duchess Elizabeth was a fascinating person of honest mind and developed intellect, open to all the advanced ideas then inspiring her husband.²⁹ Later he neglected her greatly.³⁰

1804= Ihre hochfürstliche Durchlaucht, Frau Louise Henriette Wilhelmine, Fürstin von Anhalt-Dessau, geborne Markgräfin von Brandenburg-Schwedt. Prince Leopold Frederick Franz ruled the little principality of Anhalt-Dessau from 1751 to 1804; he married Louise Henriette Wilhelmine, daughter of Henry, Margrave of Brandenburg-Schwedt, in 1767.³¹

1805= Ihre Majestät, die Königen von Grosbritannien usw., Sophie Charlotte. She was the wife of George III and a sister of Queen Louise's father, Prince Charles Louis

²⁵A. D. B. XIX. pp. 815-822.

²⁶S. Howe, 1000 Years of Russian History. Philadelphia, 1915. p. 190.

²⁷J. N. Larned, History for Ready Reference. IV, p. 2842.

²⁸A. Korinlov, Modern Russian History. New York, 1924. p. 69.

²⁹S. A. Hodgetts, Court of Russia in the 19th Century. New York, 1914. I. p. 41, 43.

³⁰Cambridge Modern History. New York, 1909. IX. p. 581.

³¹Almanach de Gotha. Gotha, 1804. p. 5.

Frederick of Mecklenburg-Strelitz.³² "Queen Charlotte, though a lady of no special beauty or charm, made an excellent wife for the king; for both shared a taste for homely domesticity, which, though a subject of derision in court circles, eventually proved one of the chief sources of their people's affections."³³

1806- Ihre Kaiserliche Hoheit, Frau Erbprinzessin von Weimar, Maria Paulowna, Grossfürstin von Russland. She was a sister of Alexander I of Russia and of Katherine, Crown Princess of Württemberg. In 1804 she married Crown Prince Karl Frederick and was greeted at her entrance into Weimar with Schiller's Huldigung der Künste. In a letter of April 26, 1805 Goethe called her "ein Wunder von Anmut und Artigkeit." He respected her greatly and advised her on matters of science and art.³⁴

1807- Ihre Kaiserliche Hoheit, Augusta, Kaiserliche Prinzessin von Frankreich, Vicekönigin von Italien, geb. königliche Prinzessin von Baiern. Princess Augusta was the daughter of Max Joseph, first king of Bavaria, and sister of the queens of Prussia, Württemberg and Saxony. It was a difficult sacrifice for her to obey the peremptory wish of Napoleon to marry Euguen Beauharnais, his stepson. She thought it a mesalliance. Although she had to give up her engagement to the Crown Prince George of Mecklenburg-Strelitz, she was very happy with her husband. They were married Jan. 14, 1806.³⁵

1808- Ihre Hochfürstliche Durchlaucht, Paulina, Regierende Fürstin und Vormünderin von Lippe-Detwold, geb. Prinzessin von Anhalt-Bernburg. Her husband died in 1802, leaving her with two small sons. She proved a splendid ruler for 18 years, owing to the knowledge she had gained in aiding her father with his affairs at Ballenstädt. She had an excellent mind and a fine personality.³⁶

1809- Ihre Herzogliche Durchlaucht, Luise, regierende Herzogin und Vormünderin von Sachsen-Meinungen, geborne Fürstin von Hohenlohe-Langenburg. Luise Eleanore was married in 1782 and had three children. Her husband died in 1803 and, as her son was then only three years old, she acted as regent for 18 years. She was friendly to the people and did not depart greatly from her husband's manner of ruling.³⁷

³²E. H. Hudson, Louisa, Queen of Prussia. London, 1874. II. p. 153.

³³Enc. Brit. X. p. 186.

³⁴J. Zeitler, Goethe-Handbuch. Stuttgart, 1918. II. p. 514.
III. p. 184, 284, 502.

³⁵G. v. Böhm, Ludwig II, König von Bayern. Berlin, 1922. p. 161.

³⁶A. D. B. XXV. p. 225.

³⁷Ibid. XIX. p. 629.

1810- Ihre Königliche Hoheit, Charlotte Auguste, Kronprinzessin von Württemberg, geb. Königl. Prinzessin von Baiern. William, Crown Prince of Württemberg, married Charlotte Auguste of Bavaria in 1808 against his will.³⁸ The marriage was later annulled. She was capable and ambitious. Though of an arrogant nature, she was a popular queen.³⁹

1811- Ihre Königliche Hoheit, Catharine Charlotte, Königl. Prinzessin von Württemberg, geb. Herzogin von Sachsen-Hildburghausen.⁴⁰ Prince Paul, son of Frederick I of Württemberg, married Catherine Charlotte Georgine, daughter of Duke Frederick of Sachsen-Altenburg in 1805.⁴¹

1817- Ihre Kaiserliche Königliche Hoheit, Katarina, Kronprinzessin von Württemberg. William I of Württemberg married Catherine, daughter of Emperor Paul I of Russia in 1816.⁴² "Emperor Alexander's sisters, Grand Duchess Mary and Catherine, of whom the latter was soon to marry the Crown Prince of Württemberg, a prince whose intelligence and highmindedness, well matched with her own, exercised a strong attraction upon Alexander."⁴³

The reasons for dedicating the books to these particular women seem to be:

- 1) They were related to the house of Wurttemberg by birth or marriage.
- 2). They were the wives or near relatives of the most powerful rulers of the time.
- 3) They were able rulers themselves.
- 4) They possessed the feminine attributes which the editors of the T. f. D. wished their readers to emulate.

³⁸J. G. Paul, Geschichte von Wirtemberg. Stuttgart, 1831. V. pp. 124, 199.

³⁹Cambridge Modern History. New York, 1909. IX. p. 361.

⁴⁰Georgii-Georginav, Biographische Genealogische Blätter aus und über Schwaben. Stuttgart, 1879. Genealogical Tables.

⁴¹Ersch and Gruber, Enzyelopädie. Leipzig, 1818. II. pp. 7-8, 116. Duke Frederick of Hildburghausen in 1826 gave Hildburghausen to the Duke of Sachsen-Meiningen and in exchange received the duchy of Altenburg with the exception of Kamburg.

⁴²Georgii-Georginav, Biographische Genealogische Blätter aus und über Schwaben. Introd., XXVII.

⁴³Cambridge Modern History. New York, 1909. IX. p. 581.

After the dedicatory page in a few instances, there is a flattering tribute to the princess to whom the book is dedicated. In 1799 Charlotte Auguste Mathilde is said to have learned from her mother how to be a woman and a model for her sex. Even though she is on a throne, the glory of feminine worth satisfies her. She had been dangerously ill in the spring of 1798, hence the dedication of this particular number. This was also the reason for the title plate: Benigno Numini; the two female figures represent England and Württemberg. Her convalescence is the cause for Klopstock's poem, Die Wiedergenesung einer edlen Frau, in this issue and for the discussion that follows it.

In 1800 Theresia Mathildis Amalia is called a most tender mother. Her birth called her to the throne, but her heart justified her in giving the duties of wife and mother the preference over all other glories. On this same page the purpose of the T. f. D. is set forth. It is dedicated to the development of feminine virtues.

In 1801 Queen Louise is held up as the noblest and most beautiful example of woman, wife, and mother. In 1802 Marie Feoderowna is spoken of as the adornment of any land she might grace, and this book is offered her as a souvenir of her fatherland, Württemberg. In 1803 Elizabeth Alexejewne is given the attributes, beloved wife and joy of the human race. In 1804 Louis Henriette Wilhelmine is called the friend of the beautiful and the good. In 1805 the queen of England, Sophie Charlotte is introduced as a German princess whose native virtues shine on a foreign throne but who continues the protectress of the German

muses. No more praises are sung until 1817 when a whole poem is devoted to Katharina, crown princess of Württemberg. She is called a daughter of Russia whom Germany also rejoices to claim now.

After the dedication comes the table of contents. For 1798, 1799, 1801, 1803, 1804, and 1808 the table of contents is at the end of the book.⁴⁴

The explanation of the illustrations which often takes up as many as 20 pages follows the table of contents. These pages are marked with Roman numerals.

Then comes the book proper: the poems and prose stories, distributed fairly equally to give variety. While at first there are many more poems than prose selections, toward 1820 a tendency that was prevalent in other Taschenbücher appears, namely, the predominance of prose.

From 1798 to 1809, except for 1800, there are advertisements at the end of the book. In 1798 a poem by Schiller, Die Worte des Glaubens, advertises his Müsenalmanach. Der Mönch in Madras by Pfeffel advertises the Taschenbuch, Flora, and there is also a notice concerning the Taschenbuch für Garten und Naturfreunde. In 1799 Pfeffel's poem Die zwei Weisen and in 1801 his poem Perlenkranz advertise Flora. Four pages are devoted in 1802 to advertising almanacs and French and English books published by Cotta. The same number of pages is devoted in 1803 to advertising Cotta's

⁴⁴B. 1810 has the table of contents at the end of the book.

various publications, - books, almanacs, etc. In 1804 several of Goethe's works are advertised. That year there are 14 pages of advertising. From 1805 to 1809 eight to twelve pages are devoted to listing new books and other publications. Goethe's and Schiller's names appear among them frequently.

II. The Artistic Contributions to the T. f. D.

Engraving on metal as a means of decoration was practiced in antiquity and in the Middle Ages, but it was not used for printing on paper until the first part of the fifteenth century. Although printing originated in either Germany or Holland, we do not know whether engraving on paper began in Italy, Germany or the Netherlands; in France and England the earliest engravers came much later. The outstanding line engravers at the full development of the art were: Albrecht Dürer of Nuremberg (1471-1528), Marcontonio Raimondi of Bologna, Venice and Rome (about 1480-1530), Lucas van Leyden of Leyden and Antwerp (1494-1533).¹

Rubens gave reproductive engraving a great impetus by employing several engravers to reproduce his paintings. The trend of development in the history of engraving was from Flanders towards France, where the engraving of large portraits attained its zenith in the reign of Louis XV. The eighteenth century was one of the dullest in the history of engraving, but no period has shown greater genius for refinement in the little things of art, e.g. the illustrations for books, almanacs, etc. The best book illustration outside of France was done by Daniel Chodowiecki in Germany and by the engravers of the Turner school in England. The latter did chiefly etching; only the finishing touches were added by the graver.

¹A. M. Hind, The History of Engraving and Etching from the 15th Century up to 1914. Boston & New York, 1923.

The illustrations were considered so important a part of the equipment in the almanacs in the first part of the 19th century that, as said before, a scarcity of available copperplates caused an interruption of five years in the appearance of the T. f. D.²

No less than 114 painters, delineators, and engravers had some share in beautifying the T. f. D. In addition to the engravings identified, a number of pictures, especially in the earlier issues of the T. f. D., are unsigned or bear signatures so faint that they are not decipherable now. Judging from the subjects and the style of these unidentified pictures, and also from the fact that some are parts of series, some of the artists already listed are probably responsible for them.

The covers of the T. f. D. were usually decorated. The artistic designs were so delicate in color and texture that the book was often enclosed in a case in order to protect them. Up to 1809 the five cases available for inspection³ have the calendar for the year on the outside; for 1803 and 1806 the new French calendar as well as the Gregorian calendar appears. The book covers offer a great variety of designs which were duplicated only three times. B 1800⁴ has the same design as A 1820: a fountain from which issue petals, flowers, and leaves and a conventional border are on the front cover; a basket of foliage is on the back cover. In both sets the covers for 1822 repeat those for 1812: a bunch of violets. The 1817 issue has the same design as 1815: on the front cover, a rose in the center of a garland with an arrow through it; on the

²See Part I, p. 3.

³There were cases for 1800, 1801, 1803, 1806, 1808, 1810, 1816, 1818, 1820, 1821.

⁴See Part I, n. 17.

back cover a scroll, a quiver, an antique lamp, six stars, and a cluster of grain stalks about them.⁵ The issue for 1814 has merely a cover in motley.

Pseudo-classical ideas predominate in the cover designs. The front cover for 1798 is a tapestry design; in its center is depicted an open book on a pedestal with Cupid holding a flaming torch beside them. On the back cover is the same tapestry design with Cupid skipping over a cloud, holding a wreath in his right hand and a torch in his left.⁶ There is a conventional border on both covers and the back. In 1799 the front cover shows Psyche kneeling and talking to a group of little Cupids seated before her. "Der Freundschaft, der Liebe, den Grazien" is printed below the picture. On the back cover is a huge hoop with the twelve symbols of the Zodiac, a flaming torch in the center, and broken lines radiating in all directions from this torch. "Dem Schönen" is printed above, "und dem Guten" below the hoop.

In 1800 the covers for A and B do not correspond. On the front cover of A is the head of one of the muses, perhaps Erato, with a lyre in the center of a circle. A garland of laurel surrounds the inner circle, which in turn is bounded by an outer circle. There is a wreath of roses above the outer circle and stalks of wheat below it. Ornamental designs fill in the rest of

⁵B has a mottled cover for 1817. This is an indication that there were cheaper and more expensive editions, according to the cover designs, quality of the paper, etc., or else this particular copy had been rebound.

⁶A. 1798, 1799 have been rebound together.

the space. The back cover has in the center the head of Apollo with pipes. The rest of the design corresponds to that of the front cover, except that grapes above and ivy below take the place of roses and wheat.

The front cover for 1801 shows a half-clad feminine angel reclining on a cloud with a wreath on her head and butterflies hovering about her. Six of the zodiac signs appear in two rows below the picture. On the back cover is a maiden in flowing garments dipping water out of a brook. Trees, a bird, and a bush form the background.⁷

The front cover of 1802 depicts a half-clad woman seated on a marble block. She is resting her head on her left hand; in her right hand she holds a horn of plenty. Bushes form the background. Below the picture is printed:

"Den Frauen gab sie Schönheit-
Denn wider Frauen Schönheit
Besteht nicht Stahl, nicht Feuer."

A lyre beneath the inscription and an ornamental border complete the design. The book cover shows two women in classical garb teasing Cupid, who is imprisoned in a cage. The one kneeling beside the cage has laid his quiver of arrows on her back. The other one is sitting on the cage beside a tall vase.⁸

The covers for 1803 have a simpler design. On the front are two swans dipping their heads in a pot containing a conventional plant. All of this rests on a tree and is surrounded by a rectangular conventional design. The same design on the back encloses

⁷B 1801 has a plain black cover.

⁸Below the design for 1802 on the front cover is the statement - "mit dem Grabstichel vollendet;" on the back cover "Gez. u. rediert. v. F. Catel."

a tree and a pointed lance rising from the sepals of a large flower. Below this is a nest of tiny birds opening their bills for food.

The front cover of 1804 has a dancing girl in an oval frame upon a dark background. She holds an embossed hoop above her head. There is a star above the hoop. A conventional design of fruits and flowers on either side completes the picture. The woman may be the muse Terpsichore, as the woman on the back cover may represent Pallas Athene. The latter wears a breast-plate and helmet; she holds a wreath aloft in one hand, a club in the other, and carries a shield and a spear on her back.⁹

For 1805 the front cover shows Cupid reclining under a tree, playing with a leafy branch. There is a sphinx above and below this picture; intersecting circles form a frame for the whole. The back cover shows Cupid asleep. The rest of the design is the same as on the front cover. The back of the book shows a woman's face and a conventional design.

The front cover of 1806 has a standing figure of Psyche with a plant below and various geometric designs enclosing the whole. The same conception is carried out on the back cover with Cupid in the center holding an arrow. A rose is below the picture.

The covers of 1807 are of simpler design.¹⁰ On the front is merely the inscription: "Taschenbuch für Damen 1807"; on the back is the following quotation from Schiller:

⁹A. 1804 and 1805 are in leather cases with inside pockets and sliding clasp. It is a question whether this was done originally to make a handsomer gift or whether it was bound in this case after the original covers wore out.

¹⁰B. 1807 has a leather cover.

"Da seh ich dich, die Krone aller Frauen,
 In weiblich reizender Geschäftigkeit,
 Im meinem Hause den Himmel mir erbauen,
 Und wie der Frühling seine Blumen streut,
 Mit schöner Anmut mir das Leben schmücken
 Und Alles rings beleben und beglücken."

Wilhelm Tell, III. 2.

For 1808 on the front cover Cupid sits on top of the globe, with his bow in one hand and flowers in the other. Below is the inscription: "Amor beherrscht die Welt." On the back cover Psyche as a little girl blindfolds Cupid, whose hands are tied behind him with ivy tendrils; his quiver lies on the ground. Below is the inscription: "Psyche beherrscht Amor." Both covers have ivy tendrils for a border design.

In 1809 the front cover has a Pompeian vase with the scene painted on it of Aeneas carrying Anchises away from burning Troy. According to the notes on the illustrations of the book, the seated female figure on the left symbolizes the home that they are leaving; the male figure on the right, who expresses astonishment, symbolizes the barbarian who notes their arrival in Italy. The fishes indicate a trip over the sea. The back cover shows the other side of the vase: Dido offers gifts to Aeneas; the other male figure may be a slave. The back of the book carries the numeral 1809 and a floral design.¹¹

The front cover of 1810 has a Janus head with one face a man's and the other a woman's. The back cover shows Psyche holding a lyre on a pedestal, with Cupid by her side. The back of the book is decorated with a vase from which fruits and flowers extend up to a burning torch.

¹¹B. 1809 has a mottled cover.

In 1811 the front cover has a girl in flowing garments who stands on a cloud and holds a lily. The back cover has an angel who sways in the air and holds a two-pronged staff; a rainbow forms the background. The figure probably represents Iris. Fruits and flowers form the border design.

For 1813 on the front cover Cupid is seated and holds a scroll on which is depicted a pair of scales. A lyre is below the picture, conventional flowers in each corner of the border design. On the back cover Cupid stands, leaning his quiver against a tall rock into which he pushes an arrow. A bird, a tree, and foliage fill in the scene.

The inscription in the middle of a garland of laurel on the front cover of 1816 is: "Das Herz kann Liebe sich erwerben." The inscription in a garland of ivy on the back cover is: "Der Geist lässt Liebe nie ersterben." The numerals 1816 and a floral design are on the back of the book.

The front cover for 1818 shows a seated classical figure, playing a lyre. The back cover also has a woman of ancient times who reads a scroll. The background suggests Pompeian wall-paintings.

The front cover for 1819 has a very elaborate conventional design; in the center is the small classical figure of a woman bearing a bowl of fruits and flowers. On the back cover is the Janus head of a man and a woman in the form of a bust on a high pedestal.

For 1821 the front cover shows a young girl seated on a rock under a tree with a wreath on her head. Cupid on one knee at her

feet, pleads with her. The back cover shows that the young girl has yielded, as she holds Cupid in her arms, while the wind blows the tree above her.

For the last four years of the series the color and design of the book covers have changed a great deal. At first the colors black, white, buff, yellow, grayish brown, pink, and green were used. Now the colors are restricted to bright green and olive green. The designs are more formal. For 1828, within the design on the front cover is printed, "Taschenbuch für Damen 1828." On the back cover Pallas Athene is seated within the design.

For 1829 "Taschenbuch für Damen" is printed on a tablet surrounded by designs on the front cover; on the back cover a feminine angel with flowers in her hair stands on the globe, scattering flowers over the world. On the back of the book are a vase and the numerals 1829.

The 1830 issue has "Damentaschenbuch für 1830" on the front cover; on the other side the rising sun forms the background for a scroll, a lyre with a wreath on it, an open book, an easel, palette and drawing-board and an ink-stand with a quill pen in it.

The front cover for 1831 has a large star on it; the date 1831 appears below the star. Beneath the star on a tablet surrounded by elaborate designs appears the inscription, "Taschenbuch für Damen". On the back cover is the bust of Pallas Athene with the Gorgon's head on her breast, snakes hanging from her shoulders, dolphins on either side; a seashell, fruits, and flowers appear below the bust.¹²

¹²"Lithograph von L. Zertahelly, München", is below the design on the back covers of 1830 and 1831.

The illustrations within the book were at first scattered throughout the entire book, but, after Goethe and some of the reviewers had made the just criticism that these pictures had no connection with the adjacent text,¹³ a change took place. Beginning with 1812, the illustrations and the explanatory notes are at the beginning of the book.

In most cases the engravings are the work of German artists up to 1828. The engravers who contributed the largest number of illustrations to the T. f. D. 1798-1823 were d'Argent, Autenrieth, Waechter, Forsell, and Lips. The first three lived in Stuttgart. They were not very famous, but, as the publishers of the almanacs often came to grief because they were delayed by the illustrators, Cotta may have thought it wise to employ men close at hand, on whom pressure might be brought to bear. Forsell lived in Weimar and Zürich, and Catel in Berlin.

There are a number of woodcuts by F. W. Gubitz, a German artist famous in that line, and also well known as a writer during the first part of the nineteenth century. He contributed two cuts in 1806, two in 1808, one in 1811, and one in 1816. His subjects are chiefly landscapes. In the explanations he is also credited with the designs of the book covers for 1806, 1808, and 1816.

Some of the engravings in the T. f. D. were reproductions of well-known pictures of old masters, e.g. Raphael, Titian, Murillo, Correggio and Luini. Two famous contemporary sculptors, Canova

¹³Neue Allge. deutsch. Bibl. 1805. No. 97. pp. 68-92. M. Fehling, Briefe an Cotta. I. 1794-1815. Berlin, 1925. pp. 96-97.

and Thorwaldsen, appear. The majority of the works from these two groups represented religious subjects, e.g. Madonnas, The Holy Family, etc.

For some unexplainable reason there is a contradiction in the series A. and B. for 1812 with regard to the signatures under the pictures. In A all the pictures signed (6 out of 10) are by d'Argent. In B two are unsigned, The Childhood of Bacchus and the second dolphin picture (not the same that are unsigned in A), while the title plate is signed Riepenhausen. Bacchus and Cupid is signed Riepenhausen and Schenk, The Death of Astyanax is signed Delachuse and Lambert, Antiochus and Stratonike is signed Gentileschi and Lambert, the first and third dolphin pictures are signed Autenrieth, The Repentant Magdalen is signed Canova and Lambert, and The Girl Mourning for Her Dove is signed Chaudet and Lambert.

The last four issues of the T. f. D., 1828-1831, contain copper and steel plates made by English engravers after painters of various countries. Both the nature and the purpose of the pictures in the last four issues vary greatly from those offered from 1798 to 1823. In the earlier volumes, the pictures and the accompanying explanations show a didactic purpose; they embody principles which the editors wish to impress upon their fair readers. Many of them might be described as a la Hogarth, what with their moralizing tendency. As to the later volumes, William Hauff, who edited the T. f. D. for 1828, suggested to Cotta that it might be easier to give a series of pictures based on some well-known literary work, e.g. Jean Paul's Titan, than to find pictures

suitable for the stories in the T. f. D.¹⁴ This had been done before in 1798 and 1799, when the pictures illustrated Huber's Fragmente eines Briefwechsels and Lafontaine's Die Intrigue (1799). But Cotta decided to secure a group of pictures from R. Ackermann, London. There was no connection between the pictures and no central idea in them such as they had had most of the time heretofore. Judging from the subjects and the comments, these engravings were meant to divert the reader more than to instruct him. The quality of these engravings, at least the technical treatment of them is, for the most part, far superior to what had been offered in the earlier issues.

The comments on the illustrations form one of the most interesting sections in the T. f. D. and give some good sidelights on the thought of the times, especially concerning women. The comments are rarely signed, except where the illustrations are used in connection with a story.

There is always a title plate which rarely has any connection with the rest of the pictures. In 1801 there is a poem Die Jugend signed R., which is designed to explain the front cover of the book. In 1803 six toilette scenes from various countries are explained. Whether the explanations as well as the pictures are by Catel, it is impossible to determine. In 1806 we learn that the author of the comments has died.¹⁵ This was L. F. Huber, who died in 1805 and who had written most of the comments up to that

¹⁴H. Schiller, Briefe an Cotta. II. Stuttgart & Berlin, 1927. p. 458.

¹⁵T. f. D. 1806. XIX.

time, with the exception of those written in 1801 by Goethe to accompany a series of caricatures.¹⁶ No names are signed until 1813, when Z. Werner explains the six pictures which illustrate his play, Kunegunde, die Heilige. In 1816 half of the explanation is signed Th. v. W. (Therese aus dem Winkel?) and the discussion of the woodcuts is signed B. (i.e., Butenschön, according to Goedeke¹⁷). In 1817 the explanations are signed Comola, the pseudonym of Therese aus dem Winkel.¹⁸ In 1818 and 1819 the signature is Th. H., i.e., Therese Huber. In 1821 the comments are omitted altogether; two of the eight pictures illustrate C. Pichler's story, Der junge Mahler. Huaff wrote the explanations for 1828.¹⁹ A. v. Tromlitz, a pseudonym for K. A. Witzleben, is the signature under the explanations for 1830.²⁰

The pseudoclassic element predominates in the illustrations, though there are also pictures of purely romantic subject and conception. The main subject is love in its various phases: the love of the young who are seeking a mate; the love of husband and wife; the love of parents for their children and vice versa. There are numerous pictures of Cupid, Venus, and Psyche, showing particularly the fatal influence of Cupid, e.g. a series of six pictures in 1815; Hercules conquered by Cupid, 1818; Cupid as a

¹⁶Th. Huber, Hubers Sämtliche Werke. II. Tübingen, 1806.

¹⁷K. Goedeke, Grundriss². Dresden, 1905. VIII. p. 49.

¹⁸A. d. B. XLIII. pp. 431-432.

¹⁹H. Schiller, Briefe an Cotta. II. Stuttgart & Berlin, 1927. p. 462. n. 36.

²⁰K. Goedeke, Grundriss². Dresden, 1905. VIII. p. 50.

Throne Robber, 1811. A favorite motive is Cupid in a Cage, 1810; Cupid Escapes from the Cage, 1815; Cupid Rules the World, 1806; Eros and Anteros, 1810. Pseudo classical are such scenes as the dolphins which play the part of messengers of love, 1816, and the series of Cupid Caught by the Muses, Cupid Gives Anacreon a Drink and Cupid Crowned, 1817. There are scenes of idyllic love, as the couple of classical times in 1805; also the primitive German and his fair one in the woods, 1805. The latter is a romantic conception.

There are also idyllic scenes without a love element, as The Shepherd by the Stream, 1820; The Shepherd Writes on the Bark of the Tree, 1819; The Arcadian Shepherds, 1822; the faun-satyr scene and cow-milking scene, 1809; the one of Bajazet and the Shepherd, 1814; Aristoeus by the Beehive, 1819.

Heroic love is personified by the series of 1802: Malwina mourns the loss of Oscar; Erminia puts on armor to enter the Christian camp in order to nurse Tancred; Kalma finds her brother and lover slain in a duel over her; a daughter saves her mother from starvation in prison; the warring sons of Oedipus are separated by their mother and sisters; Argia collects her husband's bones in defiance of the king's edict; Antigone pleads for her father, Oedipus.

The explanatory notes for 1810 state that this Taschenbuch is dedicated to mother-love. This statement is scarcely necessary when one sees the numerous Madonnas, Holy Families, etc. The famous Cornelia and her children appear twice, 1800, 1806; also Andromache and Astyanax, 1809, 1812; as well as pictures of modern

mothers caring for their children, 1800, 1813. There are the fortunate and the unfortunate mothers, 1814; the daring mother who rescues her child from the lion, 1813; the mother surrounded by a group of happy children, 1810. Father-love is also portrayed in the picture of Henry IV playing with his son on the floor when the Spanish ambassador enters, 1802.

Family scenes are numerous. In 1799 there is a family scene within the inscription: "Où peut on être mieux qu'au sein de sa famille." Several classical pictures of similar type appear: Alceste on her deathbed with her husband and children bemoaning her loss, 1804; Regulus bids his family farewell, 1810; the parting of Hector and Andromache, 1806. One modern family portrait is given, that of the painter Tischbein and his family, 1806. This is especially interesting as his daughter, Caroline, drew the picture and he painted it.

Great interest is manifested in children, not only by pictures showing them protected by guardian angels (1804, 48; 1805, 96) and receiving the loving care of parents (1803, 62; 1819, XII) but also by five scenes of childhood and youth in 1808, games of innocence (1810, 16) and the six stations of life, based on Shakespeare's seven ages of man, 1811. There are three mythological child scenes in 1812; the childhood of Bacchus, Bacchus gives Cupid a drink, and the death of Astyanax.

The love of a wife for her husband is shown by several classical examples: Artimesia drinks her husband's ashes, 1804; Sparta's men saved by their wives who change clothes with them

while visiting them in prison, 1804; Hecuba, Andromache, and Astyanax watch Hector's fight with Achilles, 1804; Andromache weeps at Hector's grave, 1809; Phocion exhibits her husband as her rarest jewel, 1809; Tarquin and his friends visit his wife unexpectedly at her work, 1801.

Unusual types of love are illustrated by the love of Antiochus for his stepmother, Stratonika, 1812; the love of the dolphin for Arion, 1812.

Filial love and piety are represented in 1799 by the series of pictures which illustrate the stories, Die Intrigue and Fragmente eines Briefwechsels; in 1800 by the care of a mother during illness and memorials erected after her death; in 1802 and 1808 by the pictures of Oedipus and Antigone.

Beside the religious pictures already mentioned there are a few others, e.g. Moses found among the bullrushes, 1820; Hagar driven out by Abraham, 1822; the repentant Magdalen, 1812; the flight to Egypt, 1822; the sojourn in Egypt and the return from Egypt, 1816.

Symbolical and allegorical subjects were favorites, e.g. Irene (peace), 1802; Lais gives her mirror to Venus (time will cause beauty to fade), 1802; Benigno Numini (England and Württemberg), 1799; Hope, 1807; Resignation, 1808; the three graces bear away Hüonet (New Year), 1809; Pryxus and Helle, Helle born away by death, 1811; Charon rows king and beggar, bereft of all worldly possessions, across the Styx, 1816; the boat of life with various passengers, 1816; the Hours, 1817; Time abducts Truth, 1821; Flora, 1821; a series of four pictures which symbolize marriage, 1818.

Purely romantic pictures are: Rezia and Titania, 1802; how drawing arose from outlining shadows on the wall, 1803, 1806; a scene on the dance floor, a scene in a harem, 1806; a lady thanks her knight for his services, a Spanish serenade, 1805; an old spinning-woman tells ghost stories at midnight, 1809; wounded love, 1812; the coy maiden, the fair maiden won, 1810; a leopard tamed by music, 1813; a girl winding a garland, 1813; the girl from afar based on Schiller's Das Mädchen aus der Fremde, 1810; Amanda in her bath, 1816; a St. Bernard dog rescues a child, 1817; the vintage, 1818; a maiden's complaint, 1819; Czar Peter on Lake Ladoga, 1817. A real genre picture is the girl mourning for her bird, 1812.

A few more serious pictures, some related to actual historical events, are: Alexander visits the family of Darius, 1820; Timoclea comes to Alexander, 1822; the oath of the Horatii, 1822; two pictures of blind Belisar, 1806, 1822; the offering to Aesculapius, 1813; Socrates teaches Aspasia, 1804; a picture of a modern woman teacher, 1822; Teresias sees Minerva at her bath, 1804; Cassandra near the temple where Achilles is about to marry Polyxena, 1809.

Finally there are a few pictures based on contemporary literature: two scenes from Schiller's Maria Stuart, 1803; two scenes from his Jungfrau von Orleans, 1804; two scenes from his Wallenstein, 1808; four scenes from his Wilhelm Tell, 1809. There is also one scene from Turandot, 1804. There are six scenes based on Z. Werner's Kunegunde, 1813; one from Schiller's Jungfrau von Orleans, 1822; one from Goethe's Tasso, 1822; one from Atala's Burial, 1822.

In the last four numbers of the series, 1828-1831, the sentimental is still evident, but the trend seems to be away from the classical and the romantic toward the naturalistic. There is only one picture based on a classical subject: Marcus Curtius, 1829. There are three based on the Bible: Queen Esther and Samuel, 1831, The Seventh Plague of Egypt, 1828. There are several landscapes of England, Italy, India and France. A number of the pictures show more humor than the German ones, e.g. The Triumph of Poetry, 1828; The Logicians, Corporal Trim Moralizing, 1828; The Idle Schoolboy, 1829; The Tempting Moment, 1830.

The moralizing element is very strong in the explanations accompanying the pictures, especially in the first years of the series. In 1798 six pictures illustrate Huber's synopsis of Sulzer's story, Briefe von Julchen Lerse. The comments say that the story has moral as well as aesthetic qualities and develops all the duties of a girl, a daughter, a citizen, a sweetheart, a fiancée, and a wife. If one may judge from the pictures and the synopsis, the young lady is kept decidedly in the background, but all the admirable qualities of the suitor are stressed.

Fragmente von Briefen einer Mutter an ihre verheiratete Tochter, 1798-1799, contains some very interesting ideas on the matter of child-rearing and instruction. Rousseau's influence is clearly seen in some of the statements, e.g. about mothers nursing their own children. The author raises objections to rocking children to sleep and to furnishing them with toys; they should make their own toys when it is possible. Types of suitable punishment are discussed and the problems of not humiliating the child. The mother should

be the daughter's teacher in everything. Dancing and drawing were not felt necessary for a housekeeper or for a girl who was to earn her own living. History, geography, and the mechanic arts would serve her much better. There should be mutual trust between parents and child, between husband and wife. There is some discussion of parents who try to force a daughter's inclination toward marriage for financial advantage rather than for love, - the same theme as in Die Intrigue, 1799. This is a story with six illustrations; the last one shows the disastrous result of forcing a girl against her will, - in those days, a broken heart. In the Fragmente for 1799 there is a good definition of education, p. 104: "Erziehung ist möglichste, redlichste Vermeidung von eignen Fehlern in unsern Verhältnissen mit unsern Kindern." In this same story the picture which shows the reunion of children and parents in a future life is called unsatisfactory and unmoral, because it does not depict any progress of the soul after death (p. 137). The dying mother in the following picture prays that her children may be imbued with patriotism.

In 1800 motherhood is held up as the highest ideal. The chief epochs of a woman's life are portrayed; the pictures represent a contrast between frivolous and worthwhile education. The child, the twelve-year-old girl and the young woman are given in 1800, the fiancée, the young wife and the mother in 1801. The main idea is that children should be reared in scenes of nature rather than with artificial toys, that mothers should teach their children from life rather than from books, e.g. if girls play with dolls, they will acquire a motherly affection; if boys are

encouraged to take care of their sisters, the protective element will be fostered in them. Music and embroidery are artificial accomplishments, but will attract love more quickly than mere adornment of person. The four succeeding pictures stress filial reverence and the sacred duties of motherhood.

The only comments on the contrasting pictures for 1801 are that more discreet illustrations should have been offered; that there is but a faint dividing line between pure joy and dangerous frivolity. The chief objection seems to be centered on the bare shoulders of the mother and advances the young fiancée and the wife are making toward the object of their affections. In this volume is also a selection by Goethe, Die guten Frauen als Gegenbilder der bösen Weiber, which accompanies six double pictures, caricatures of women's shortcomings:

- 1) Gossiping ladies at a coffee party; servants gossiping over coffee-cups at the wash-tub.
- 2) Husband and wife, at outs, do not speak to each other at the table; he finds his solace in drink at the tavern, she in a love affair with an officer.
- 3) A young woman aids her decrepit husband to walk ("Er soll dein Herr sein" is the title); the husband has to hold the yarn for his wife ("Die Männer müssen niemals müde werden", quoted from Iffland's Hausfrieden).
- 4) The housekeeper reads a religious book; the man and woman servants quarrel in the cellar.
- 5) The maid weeps because she has to stand beside the chair of her sleeping mistress holding an inkstand, so that the latter

may write when the spirit moves her; a gentleman holds up a lady's train as he accompanies her and her five dogs for a walk. The title is Simpatia.

- 6) A mother is seated on a couch feeding her little daughter cake, and kicking the poor son; the title is Erziehung. Below is the husband out walking with his elegant wife, when he is presented with a bill by a Jewish merchant; the title is Die theure Gattin.

Goethe has these pictures form the basis of a very interesting discussion among a group of people, although the illustrations are not touched upon directly very much of the time. Some of the statements about women hold true today as well as then. For instance, Goethe has one of the characters say that women wish to rule only to the extent that any human being wishes to rule; that they wish to proceed with their own special activities unhindered, to enjoy life in their own way (p. 192). "Er soll dein Herr sein" is a remnant of barbaric times, and women, given a chance, tip the scales in their favor in all cultured nations. In the exchange of influences the man becomes more effeminate and loses, while the woman gains in energy. All women rule somewhere and are classified as four types:

- 1) The active woman, created for gain and for the preservation of the race, is ruler in the home.
- 2) The pretty woman, superficially educated, is ruler in large circles.
- 3) The more thoroughly educated woman rules in small groups.

- 4) "Schälke" - Those persons who suffer from an illness, half moral, half physical, through indifference, coldness and reserve make life miserable for the person on whom they are dependent.²¹

In 1803 the comments on the six pictures of toilette scenes in classical and modern times stress the natural in contrast to the artificial. The poet's fancy (the title plate) - Daphne gazing into the mirror of Venus (the brook) is held up as the ideal toward which women are to strive.

In 1806 there are two warnings for women. The picture of Cornelia is contrasted with that of the woman visiting her; Cornelia's simple attire is superior to the over-adornment of the other woman. Then from the two pictures of Thisbe fleeing from the lion at the well and another maiden fleeing from a snake at the well, the moral is drawn that girls should not seek a rendezvous with lovers at night; only evil can result from it.

In the 1807 issue is one of the most interesting groups of pictures and discussions in the whole series. The reason for this is not only the fact that these pictures were designed by Mme. Henry, daughter of the celebrated Chodowiecki, but also because they and the remarks about them give us some clear ideas of customs in the early part of the nineteenth century. The observance of Sunday is shown in six double scenes; these illustrations are among the best in the T. f. D. from 1798 to 1822. Reference is

²¹Cotta suffered a good deal of vexation on account of the caricatures in T. f. D. 1800. W. Vollmer, Briefwechsel zw. Schiller und Cotta. Stuttgart, 1876. p. 401. n. 6.

made to the fact that Sunday has been done away with by the French Revolution, but is still needed for the sake of humanity and refinement of manners, for the sake of cleanliness and variety, if not for religious purposes. The first double scene shows on the one hand devout morning worship in a family circle of 1701 at six A.M. and on the other hand a lady of 1801 lying in bed at the late hour of nine o'clock, reading not the Bible but some frivolous book as Das Mädchen in Negligee or Brentano's story of the terrible castle in the woods. The maid who brings in the coffee or chocolate calls to mind the Chocolate Girl by Jean-Etienne Liolard in the Dresden art gallery. In remarking about the adornment of the room the writer of the comments refers to the Leipziger Journal des Geschmacks, in which France and England teach Germany how to sleep and sit, - a fling at the German's slavish imitation of foreign styles in furniture and the like.

The next double scene shows the contrast between church attendance in 1701 and 1801. In the former case the church is well filled; in the latter less than a dozen people are present. The lack of interest in religious affairs in 1801 is blamed on the age of reason or enlightenment. The British are considered fortunate because they still observe the Sabbath. There is a reference to Hogarth's satirical pictures on the lack of faith even in that country.

Then comes a picture illustrating activities between eleven and twelve A. M. In 1701 the good housewife, home from church, puts on her apron and goes into the kitchen to sample the sauce with her daughter at hand to assist her. In 1801, instead of this

domestic scene, there is depicted a gathering of elegant ladies and gentlemen to hear a learned discourse based on reason. This type of lecturing had been tried 25 years before by Williams in London and later in revolutionary France. Several Jews are in the group.

When the afternoon services are over, the lady of the house in 1701 treats her friends to coffee, still a luxury at that time. The commentator judges from the kindly expressions on their faces that this is no gossiping party, though Lichtenberg thought that the fable of the Witchsabbath on the Blocksberg really meant a Kaffee-Klatsch. The fact is mentioned that Holland was sending her crockery all over Europe at that time (1700), as France was sending her porcelain everywhere in 1800. At four o'clock in 1801 the lady of the house, her husband and three guests are sitting down to dinner. While the host is enjoying one guest's compliments on his wine, the other two are flirting with his wife.

The fifth double scene shows the family of 1701: father, mother and children go for a walk in the country at sunset. Hogarth pictured such a scene in his Evening and Goethe described it in Hermann und Dorothea. In 1801 there is a tea party in the Tiergarten or Prater. Various tête-à-têtes are going on and the whole tone of the party is frivolous.

The last set shows the family of 1701 at nine o'clock, taking leave of the friends with whom they have enjoyed the evening meal. The ten commandments are visible on a wall-chart, and there are many books in cases. In 1801 at the same time a thé dansant is

just beginning. Since the bishops of England had declared Sunday concerts profane, what would they say to this? The commentator closes his discussion with a very pessimistic quotation from Iffland's Alte und neue Zeit; everything has become shallow, all class distinctions have been broken down, word and faith are worth nothing now, hence the present bankruptcy and tumult.

After 1807, only one series of pictures seems to point a moral. This group is in 1818: four pictures entitled Ehestandsgeschichten. It is a symbolical picture, representing marriage as a chariot. In the first picture husband and wife are pulling the chariot together and all goes beautifully. In the second, the husband pulls it alone and the woman walks behind. In the third, she is seated in the vehicle and her husband strains under the load. In the final scene the chariot has broken down; wife and husband have disappeared. In the story these pictures were drawn by an uncle for his young niece who had just married and was endangering her own and her husband's happiness through wilful caprice.

As for the rest of the comments in the series, whenever the pictures are classical, historical or based on contemporary literature, the stories connected with them are discussed, e.g. Schiller's plays in 1803, 1804, 1808 and 1809. In connection with Gubitz' woodcuts of 1806 and 1816, there is an interesting review of the history of woodcuts. In the numbers from 1828 to 1831 the discussion is kept pretty close to a detailed description of the picture, with very little discussion of literature, art or history or of the morals to be drawn from the picture.

Among the most interesting features of the explanations are the frequent literary quotations and allusions. Schiller is by far the most favored with 22 quotations and 5 references; one of these cites a letter written by Schiller March 1, 1791 to explain his interpretation of Octavio and Duchess Terzky. Goethe comes next with 10 quotations and 1 reference, Lessing 3 quotations and 1 reference, Wieland 2 quotations and 4 references, Götz 4 quotations, and 3 quotations from Jacob's Tempe.

The following writers are quoted or referred to at least once, in some cases twice: Homer, Euripides, Sophocles, Aeschylus, Anacreon, Valerius Maximum, Catullus, Ovid, and Horace; Pfeffel, Matthison, the two Schlegels, Z. Werner, Helmina v. Chezy, J. G. Müller, Tieck, Bürger, Gassner, Herder, Haug, Iffland, Voss, Brentano, and Lichtenberg; Ossian, Milton, Sterne, Pope, and Washington Irving; Corneille, Chateaubriand, and Lesage; Pestalozzi; Petrarch and Tasso. Religious thoughts are taken from the Bible, church hymns, and the writings of St. Teresa.

Summary:

- 1) The illustrations for the last four years differ from those of the previous years.
- 2) The purpose of the pictures from 1798 to 1822 was not only to entertain but also to instruct, and especially to foster domestic virtues among women. This, in the eyes of the German writers of that day, could best be furthered by an education destined to prepare women to be good housewives and mothers.

- 3) The explanations for the plates were on the whole of a more serious vein than the stories and poems appearing in the main body of the book and contained many literary allusions.
- 4) The comments were probably all written by contributors to the T. f. D., and in most cases, the morals were made to fit the pictures, rather than vice versa.

III. The Literary Contributions to the T. f. D.

Although the almanacs and Taschenbücher which appeared in the early part of the nineteenth century are not given much space or consideration in the literary histories of today, still they influenced German literature to some extent. A good part of the development in the history of lyrical composition may be traced in these publications and some of its best efforts appeared in them.¹

The editor often made changes in the contributions and sometimes printed selections without the permission of the author. However, there is no reason to believe that Cotta and his collaborators were guilty of taking this liberty. Cotta was very autocratic and wished to keep the management of the T. f. D. largely under his control, so that editors with ideas of their own found it difficult to get along with them, e.g. Wilhelm Hauff.² This is indicated in a letter to Schiller of Nov. 24, 1797, where Cotta states that he wishes to keep a free hand in accepting contributions.³

Cotta offered the editorship of the T. f. D. to August Lafontaine on Feb. 5, 1797. Lafontaine answered that he would be glad to help, but that he did not wish his name to appear at

¹R. Herzog, Schlesischer Musenalmanach. 1773-1823. Breslau, 1912. p. 13.

²H. Hofmann, Wilhelm Hauff. Frankfurt a. M., 1902. p. 105.

³W. Vollmer, Briefwechsel zw. Schiller und Cotta. Stuttgart, 1876. p. 272.

the head of the undertaking. His name and Pfeffel's were placed on the title page of the 1798 issue without their knowledge.⁴

a) Prose

J. R. Sulzer's name appeared only once on the title page (1798). He expected to contribute Ehestands Szenen aus einem früheren Jahrzehend for the first issue. As the manuscript came too late, a synopsis of his story, Briefe von Julchen Lerse, which had appeared in Flora, Oct., 1793 was used instead.⁵ Since his name does not appear again, it is very probable that he took no further active part in the publication.

Lafontaine, one of the most widely read writers of the day, contributed at least one story every year from the time the T. f. D. started until 1821 (except 1814). The stories he offers are of the sickly sentimental type, improbable in every respect. At least seven of them are in letter form, a popular style at that time. His chief subjects are: matrimony; family life with regard to the strict rule of the parents and the attitude of the children toward their elders; domestic intrigues; lovers' intrigues; the union of the upper and lower classes by marriage; the idea that rural scenes close to the heart of nature are the best environment for the rearing of the young. His chief aim appears to be the development of virtue in the middle class.⁶ Only twice are his stories laid in countries outside of Germany. In one he draws a picture of refugees from the French Revolution

⁴W. Vollmer, Briefwechsel zw. Schiller und Cotta. Stuttgart, 1876. p. 273.

⁵Ibid. p. 274. n. 1.

⁶F. Rummelt, August Lafontaine. Halle, 1914. p. 25.

who return to their native land (Rückkehr ins Vaterland. 1803). In the other he develops an Italian theme (Otto und Savella. 1817). His ideal for women was that they should become wives, mothers, and educators.⁷ The influence of Rousseau and Richardson is very evident in his stories. A character in Der Jahrmarkt (1809) is patterned closely after Goldsmith's Vicar of Wakefield. Besides his stories, he has a brief essay on the Hottentots (1798) and a series of comments on art entitled Abendgrillen (1798). He is severely scored by the critics who review the T. f. D., even as early as 1801.⁸ The chief criticism is that he never varies the formula of his stories.

Pfeffel's contributions were almost all in verse, but he contributed two prose stories. One appeared in 1799; Die vergoltene Wohltat, an idyll translated from the French. The characters have Greek names. The second story appeared in 1812, Die Entführung. In it he emphasizes the unbridgeable chasm between the nobility and the bourgeoisie.

L. F. Huber wrote the comments on the illustrations of the T. f. D. until his death in 1804. In the biography written by his wife as an introduction to his collected works she says that Cotta had sent him the pictures for the T. f. D. of 1798, to which he was to fit a story and that the death of one of his children caused him to write the story of the death of little Blanche, which is incorporated in Fragmente von Briefen einer Mutter an ihre verheiratete Tochter, T. f. D. 1798-1799.⁹ From 1800 until 1808

⁷Rummelt, August Lafontaine. Halle, 1914. p. 25.

⁸Neue allg. deutsche Bibl. 1801. no. 57. pp. 229-230.

Ibid. 1802. no. 73. pp. 549-552.

Ibid. 1803. no. 77. pp. 303-306.

Ibid. 1804. no. 89. p. 161 f.

Ibid. 1805. no. 97. pp. 68-92.

⁹T. F. Huber, Sämtliche Werke. Tübingen, 1806. Theil I. p. 1148.

there is a story in the T. f. D. each year signed Huber, T. F., Th. H. or T. H. Then there is a lapse of three years until 1811, another until 1814 and a third until 1818. The last contribution appears in 1821. It is difficult to determine what part of the stories may be attributed to Huber and what part to his wife, Therese Huber. He corrected her stories and improved upon them until his death (1805); hence they are frequently signed with his name.¹⁰ A sarcastic remark occurs in one of the reviews for the T. f. D. 1807, to the effect that although Huber died in 1805, his ghost still seems to be doing business with Cotta, as his name continues to be listed on the title page.¹¹ In spite of such remarks, his name appears there until 1810. This was probably because his wife was a yearly contributor.

The stories of the Hubers develop very much the same themes as those of Lafontaine: courtship, marriage and family life. A moralizing tendency is apparent but the situations portrayed are more probable than in Lafontaine's stories. Many actions of the characters are analyzed in an interesting psychological manner. The Hubers promote the theory that the child must be given more freedom to select his own career and that he will learn chiefly through his own experience (Franz und Josephe. 1802. p. 10, 17). They like to contrast two families, a rich one and a poor one (Vergeltung. 1805), or two on the same level, one with high ideals, the other with less noble ones (Reichstädtische Tugend. 1806).

¹⁰A. D. B. XIII. p. 240 ff.

¹¹Bibl. d. red. u. bild. Künste. 1806. n. 2. pp. 317-327.

One story, Klosterberuf, 1811, deals with serf conditions in Poland and the struggle of this country to free itself from the yoke of Russia. This story was begun in 1811; the conclusion, unsigned, appeared in 1814. While the first part is a letter written by a young woman, the second part is related directly by the author. The style is much more virile in the second part, but there is no direct evidence to prove that anyone but Therese Huber wrote the conclusion.¹² One story of hers deals with the persecution of the Jews in Germany, Geschichte eines armen Juden (1815). Another treats of the Christianizing of the Romans; its chief teaching is that simplicity and love should be the basis of family life; Heidenbekehrung (1818). She also wrote the explanations of the pictures for 1818 and 1819 and may have done so for various years after her husband's death, when they are unsigned. In 1819 she adapts a fairy tale to the disconnected illustrations for that year. Das Märchen von der Perle. Aus alten Papieren eines Unbekannten (1821) may possibly be by Therese Huber as the style resembles hers, and 1821 is one of the few years when a story with her name is lacking. She uses the dairy and letter form in three of her sixteen stories.

Goethe first appears on the title page of the T. f. D. in 1809, although his first contribution was in the 1801 issue when he discussed a series of caricatures under the title, Die guten Frauen als Gegenbilder der bosen Weiber. Die pilgernde Thörinn which

¹²A story with the same title by C. Ahlefeld. 1811. M. Schneider, Deutsches Titclbuch. Berlin, 1927.

appeared in T. f. D. 1809, had already reached the public in Morgenblatt f. gebildete Stände, 1808. no. 246,¹³ and appears again in Book I, Chap. V. of Wilhelm Meisters Wanderjahre. The first two chapters of Book I, Wanderjahre, with the exception of the letter from Wilhelm to Natalie, appear for the first time in T. f. D. 1810. An incomplete version of Das nussbraune Mädchen appeared first in T. f. D. 1816; later in its complete form, Goethe placed it in Book I, Chap. XI of the Wanderjahre. In 1814-1815 Goethe planned and wrote Die neue Melusine. It made its first appearance in T. f. D. 1817 and 1819; later it was in Book III, Chap. VI of the Wanderjahre.¹⁴ Der Mann von fünfzig Jahren, lacking 30 pages of the completed text, appeared first in T. f. D. 1818, later in Book II, Chap. IV of the Wanderjahre. Most of the stories by Goethe are fanciful and carry a symbolical meaning. The letter form is used in only one, Das nussbraune Mädchen.

1809 Jean Paul Richter's name appears for the first time on the title page, although he had been contributing articles to the T. f. D. in 1803, 1804, and 1808. There is also an unsigned series of brief paragraphs in 1807, entitled Zufällige Betrachtungen, which closely resemble his style but are not included in his collected works. From 1808 until the Taschenbuch was suspended for a brief interval in 1822, his offerings of witty

¹³F. W. Meyer, Verzeichnis einer Goethe Bibliothek. Leipzig, 1911.

¹⁴Goethe. Gesamtwerke, Erstausgaben. Boerner. Leipzig, 1911.

sayings and clever aphorisms are never missing. Sometimes he uses the letter form but more frequently disconnected paragraphs. Occasionally he clothes his lesson in a story, e.g. Erinnerungen aus den schönsten Stunden für die letzten (1816). Sometimes he drifts off into romantic musings, as in Junius-Nacht-Nachtgedanken (1808). More often he is interested in some psychological study, as in Der Traum eines Wahnsinnigen (1809) or in Eltern gegen Kinder (1811). Dreams play an important part in his writings. He satirizes the psychologists of the day in Der witzig und zornig-gemachte Alltagsklub (1810). The political conditions in Europe receive their share of attention, e.g. Politisches und poetisches Allerlei (1822). With Lafontaine, Richter shares the honor of being one of the most widely read writers of his time, though his influence is not so evident as that of Langbein and Clauren.¹⁵ His writings were very favorably received by most reviewers.

Caroline Pichler, an Austrian writer, had stories in the T. f. D. from 1808 to 1822 (except in 1809 and 1812). She is the typical romantic writer; her stories are so improbable that today they read almost like fairy tales. A number of them take place in the Middle Ages, also during and after the Thirty Years' War.¹⁶ A great number of them are laid on foreign soil, e.g. the Moorish tale, Abderachmen, the Spanish story, Der Einsiedler auf dem Montserrat, the Florentine one, Erste Liebe, the Greek one Wanre

¹⁵A. Ludin, Der schweizerische Almanach. Alpenrose und seine Vorgänger. (1780-1830). Zürich, 1902. p. 150.

¹⁶T. f. D. 1816. Schloss Wiernitz. T. f. D. 1818. Der schwarze Fritz.

Liebe and the Faust story placed near Naples, Der junge Maler. Like Lafontaine she treats chiefly of domesticity, contrasts nature with artificial society, discusses the child's duty to the parents and unravels complicated love affairs. Falkenberg (1810) and Der Einsiedler auf dem Montserrat (1819) are considered her best short stories.¹⁷

Karoline von Wolzogen, the authoress of Agnes von Lilien and sister-in-law of Schiller, contributed stories to the T. f. D. for four years. In 1800 and 1801 she published the story, Walter und Nanny, a typically romantic tale of freedom and love in natural surroundings, this time in the Alps. In 1802 she contributed Die Zigeuner, again contrasting nature with society, and in 1804, Edmund und Emma, an improbable love story.

Karoline Engelhard, a contributor to the Voss and Göttingen almanacs, has an unsigned story, Die Männerfeidin in T. f. D. for 1809.¹⁸ It is very sentimental and greatly exaggerated.

Fr. Chr. Weiss was a steady contributor from 1810 to 1818. His prose selections are clever, sarcastic disquisitions on Taschenbücher in general and a sort of advertisement for the T. f. D. in particular.

Fr. de la Motte Fouque, although his name is on the title page in 1817 and 1818, honored the T. f. D. with only three stories: a Norse saga in 1816, a story of Luther and the Diet of Worms in 1817, and a military story of the time of the French Revolution in 1818. These three stories are representative of

¹⁷A. D. B. XXVI. p. 106 ff.

¹⁸K. Goedeke, Grundriss.² VIII. p. 50.

the themes that interested him most: chivalry and military matters and Scandinavian sagas.

D. G. Döring contributed only one prose selection, Die Neugierigen (1823), a story of Germany and the United States. The scene is laid in Hamburg and the events are portrayed in a very romantic fashion.

Fr. Buchholz had two stories in the T. f. D., Sapphon und Phaon (1807), in letter form, and Der Fels der Liebenden (1812), a romantic Moorish tale.

Geo. Reinbeck furnished one story, Die Überraschung (1810), in which he showed how a happy marriage was spoiled through distrust.

Though most of A. W. Schreiber's contributions were in verse form, there are two prose selections by him in the 1816 issue, a brief legend of Treuenfels and a parable.

The staff of contributors changed almost completely after the interval of 1823-1827.

Wm. Hauff, the editor of T. f. D. for 1828, contributed the story, Das Bild des Kaisers, for that year's issue. This is considered the most characteristic of his stories. In it he points out the lack of unity between northern and southern Germany and makes the picture of Napoleon the motive of reconciliation for two older men with opposing viewpoints. Hauff also explained the illustrations for 1828.

W. Alexis (Wm. Häring) contributed long stories for 1828, 1829, 1830. One story is laid in Italy, one in southern France, and the third, though laid in a German watering place, has foreign

names for most of the characters, Acerbi (1829). There is a great deal of discussion about the thought of the times in the last story. Like Hauff, Häring shows a decided tendency away from romanticism toward realism, although romantic traits are still evident.

A. v. Tromlitz (K. Witzleben) explained the pictures for 1830 and contributed stories in 1829 and 1830. Der Rezensent (1829) attacks literary critics severely. Vergeltung (1830) is very didactic and prosaic. The moral is that he who does his duty will be happy. It has the same title as Huber's story of 1805 but the development of the central theme is entirely different.

Ludwig Robert, brother of Rahel Varnhagen, had a romantic story, Die Wahrsagung, in T. f. D. 1830, and an overdrawn article, Die Erfindung des Porzellans, in T. f. D. 1831.

This concludes the prose contributions to the T. f. D. with the exception of the unsigned story, Die Negerin, eine Anekdote (1799). The only clue to the authorship of Die Negerin is a note at the end of the selection which states that it is a companion piece to the "well known selection", Der ostindische Wilde. No trace of the latter could be found. Gnomen (1807), signed L, a collection of epigrams, may be attributed to Langbein, as the light witty style resembles his.

Zufällige Betrachtungen (1807), possibly by Jean Paul Richter, and the conclusion to Klosterberuf (1814), also Das Märchen von der Perle possibly by Therese Huber, have already been discussed. There remains the discussion of the pictures for 1816, signed

Th. v. W. and for 1817, signed Comola. Comola is a pseudonym for Therese aus dem Winkel. As the initials Th. v. W. are so similar to hers, it is highly probable that she explained the pictures for 1816, too. The discussion of the woodcuts in 1816 is signed B. Goedeke says that B. stands for Butenschön,¹⁸ who also contributed some poems.

Die Wiedergenesung einer edlen Frau (1799), a brief article introduced by Klopstock's poem of the same title, discusses the convalescence of the Queen of Württemberg, to whom the book is dedicated. This article was probably written by either Cotta or Huber.

Zacharias Werner explained the six pictures in T. f. D. 1813, which were based on his play, Kunegunde die Heilige. There are also several unsigned explanations of pictures.

The prose in the T. f. D. follows in general the romantic trend. A number of the stories are written in letter or diary form, which allows freer play for the author's subjectivity. Primitive and pastoral life is preferred to that of the town; even the hermit gets his share of attention. Many of the stories have a setting in the remote past or in foreign lands. This shows the tendency of the romantic writers to get away from reality. There is a great stressing of the ego. Children are to be educated according to Rousseau's doctrines; they are to follow their natural bent. Freedom and love are the chief aims of life. Women should be innocent, modest, and submissive; their experience should be

¹⁸K. Goedeke, Grundriss². VIII. p. 50.

restricted largely to household affairs. There is a good deal of symbolization. Sentimentality in the form of frequent tears, fainting and lavish expressions of affection is not wanting. The religious trend is toward mysticism (Herrenhuter stories) and toward the ancient faith, Catholicism. There are frequent references to the English pre-romanticists, Sterne, Richardson, Gray and Young. There is a constant struggle between reason and feeling in which the latter usually prevails. Other typical romantic features are: a longing for spring, night settings, and the eulogy of death.

However, the writers after the 1823-1827 interval show a decided tendency away from romanticism, with more of a leaning toward realism. Prose is then used as much if not more than poetry, and the contents of the stories are based more frequently on history and real life.

b) Verse

Of the seventy-five contributors to the T. f. D. in the course of the twenty-nine years of its existence, thirteen contributed prose only, six both prose and verse, while fifty-six contributed only verse; these figures do not include writers who explained the illustrations. The six contributing both verse and prose were: Goethe, Pfeffel, Döring, Robert Weisser, and A. W. Schreiber.

Goethe had allowed his epilogue to Schiller's Das Lied von der Glocke, written as a memorial after Schiller's death in 1805, to appear in T. f. D. 1806. The Epilogue to Goethe's tragedy,

Essex (1777), appeared first in T. f. D. 1815.¹⁹ The song Rechenschaft with its chorus appeared first in Berlin in 1810 with music composed by Zelter. During the same year it appeared in Z. f. d. elegante Welt, no. 95, and in Pantheon, Bd. 2., Heft 1, and it was used in T. f. D. in 1814.²⁰ It appears now in the group of Goethe's lyrics entitled Gesellige Lieder. Twelve selections from Westöstlicher Divan, which were being written 1814-1816, appeared first in Morgenblatt f. gebildete Stände 1816, nos. 48, 71, and then in T. f. D. 1817.²¹ Comparing these twelve poems with the 1820 Wien u. Stuttgart first edition of the Westöstlicher Divan (Cotta), the titles vary to some extent but not the contents. Hegire, Vier Gnaden, Drei Fragen (Geständnisse in 1820 ed.), Phänomen and Vollendung (Selige Sehnsucht in 1820 ed.) are in Buch des Sängers. Hafis (Unbegrenzt in 1820 ed.) and Beiname are in Buch Hafis. The four Denksprüche are in Buch der Sprüche. Liebesmuster (Musterbilder in 1820 ed.) Theilnahme (Ergebung in 1820 ed.), Ungeduld (Unvermeidlich in 1820 ed.), and Glückliches Geheimnis (Geheimnis in 1820 ed.) are in Buch der Liebe. Goethe's last two poetical contributions appeared in T. f. D. 1831; both are poems of occasion. The one was written in 1830 upon the receipt of a beautiful silver goblet from Frankfurt for his birthday. The other was written for the 50-year celebration of the brotherhood of St. John.

¹⁹Goethe. Gesamtwerke, Erstausgaben. Boerner. Leipzig, 1911. D. H. Goethe Literatur in Deutschland. Cassel, 1852. Vollständiger Catalog. Goethe, Sämtliche Werke. Stuttgart, 1902. XI. p. 430.

²⁰F. W. Meyer, Verzeichniss einer Goethe Bibliothek. Leipzig, 1908. pp. 948, 953, 970, 1046.

²¹Ibid. p. 114.

Pfeffel is by far the most prolific contributor of verse to the T. f. D. He contributed during 17 years a total of 227 poems. The largest number in one year was 27 (1800, 1801). He died in 1809 but was still represented in T. f. D. until 1815. There was only one poem of his in the 1811 number, but that poem covered ten pages. Though he was blind and in great need after the French Revolution began, his literary activity was unceasing. Gellert was his model. The majority of his poems in T. f. D. are fables from French sources or narrative poems pointing a moral. There are also some occasional poems. His chief weakness is that he localizes his stories too much and thus draws the reader's attention away from the chief idea.²² An die Nachwelt (1805), among the advertisements for that issue, is one of his most interesting poems. It gives the reader some idea of his literary life and his philosophy. In the earlier numbers of T. f. D. it often appears as if his couplets and quatrains filled space for lack of anything better. He is sharply criticised by the reviewers of the T. f. D.²³ They say that his fables lack action and his animal characters are too human.²⁴

Geo. Döring, whose story Die Neugierigen (1828) has been mentioned, also contributed Maria, Ein Sonettenkranz (1821), a series of 18 sonnets on the death of a sweetheart. In the Intebl.

²²A. D. B. XXV. p. 614 ff.

²³Neue allg. Deutsche Bibl. 1802. no. 73. pp. 549-552.
Ibid. 1803. no. 77. pp. 303-306.
Neue Bibl. d. schönen Wiss. u. freien Künste. 1804. no. 70.
 pp. 325-327.

²⁴Bibl. d. red. u. bild. Künste. 1806. no. 2. pp. 317-327.

z. Morgenbl. 1821 no. 35, p. 140 there is a long list of the typographical errors in this group of poems. Perhaps that accounts for the fact that the whole cycle was reprinted in T. f. D. 1822, with the errors corrected. In this number the group of poems is given the place of honor at the end of the book, one sonnet to a page, in good clear print. A mystical strain runs through all the poems.

L. Robert, a contributor of stories for 1830 and 1831, also has two poems in T. f. D. 1822. Sigyna is based on Norse mythology; it proves no more effective than his prose. This lack of effectiveness holds true also of Fragmente einer Bearbeitung des Gessnerschen Schäfergedichts, Der erste Schniffer.

Fr. Chr. Weisser, who contributed five humorous prose selections, had twenty poems in the T. f. D. These are chiefly lyrics, some of them occasional poems. His humor and satire are apparent in his poems as well as in his prose e.g. Frauenlob oder Ernst und Scherz (1810), where he uses the same end-words in two sonnets. There is a mock-heroic poem of his in 1811, Leander und Hero, based on the same subject matter as Schiller's ballad Hero und Leander (1802).

A. W. Schreiber, the editor of two other Taschenbücher, whose two prose contributions have already been touched on, has 28 poems in T. f. D., if all that are signed merely Schreiber may be attributed to his pen. Only the poems in 1816 and 1819 are signed A. Schreiber. They are largely lyrical or in the ballad and narrative form. He also has several poems of occasion. All of his poems show a serious reflective mood.

There are six poems by Chr. Schreiber in 1806 and 1810. They have a more didactic strain than those of A. W. Schreiber.

Schiller contributed steadily to the T. f. D. from 1801 until his death and some of his poems appear also in 1806, 1807, 1808, 1809, and 1812. Most of his contributions appear first in T. f. D.: Die Worte des Wahns (1801), Hero und Leander (1802), An * * * * (1802), later under the title Die Antritt des neuen Jahrhunderts, Voltaire's Pucelle und die Jungfrau von Orleans (1802), An die Freunde (1803), Thekla (1803), Die vier Weltalter (1803), Kassandra (1803), Der Graf von Habsburg (1804), Das Siegesfest (1804), Der Jüngling am Bache (1805), Das Berglied (1805) and Lied (1809).²⁵ Of the twenty poems by Schiller, seven were poems of occasion. The rest were chiefly ballads and lyrics. Todtenfeier am Grabe Philipp Fr. v. Riegers (1808) was written in 1782. Parts of it appeared in Freimüthigen (Berlin), 1806, no. 109, but the complete original copy has never been found. Lied (1809) appears in Hoffmeister, Nachlese, III, 375-376. Die Priesterinnen der Sonne (1809) was written in 1788. A printing, deviating from this version and based on a copy found among Schiller's posthumous papers is in Joachim Meyer, Neue Beiträge, 2325. An demoiselle Slevoigt (1812) was written on the occasion of the lady's marriage in 1797 and was printed in Rheinisches Taschenbuch f. d. Jahr 1812, 1-4. Rätsel (1806) appeared first in 1802. Wilhelm Tell Widmung (1807) appeared in 1804, and

²⁵p. Trömmel, Schillers Bibliothek. Leipzig, 1865. Trömmel makes one error. He lists a stanza from the Reiterlied in Wallensteins Lager for T. f. D. 1806. It is not in either of the two copies available.

Hochzeitsgedicht (1807) was written for Körner's wedding in 1785. This wedding poem varies a good deal from the versions published by Boas, Nachträge zu Schillers Sämtlichen Werken, I, 73-79 and by Hoffmeister, Nachlese, III, 265-271. There was a special printing of it in 1801. Einem Freund ins Stammbuch (1806) was written for the engraver, Christian v. Michel. This was Schiller's last poem. It was printed in 1805.²⁵

Next to Pfeffel, Haug and Conz contributed the largest number of poems. In the course of 19 years J. C. Haug furnished 109 poems, the largest number being 10 in each of the years, 1808, 1812, and 1814. He was a cousin of Hauff's mother; the same satirical vein is apparent in the writings of the two men. Haug was a steady contributor to many almanacs and literary periodicals. He wrote chiefly lyrics and epigrams. Among his contributions to the T. f. D. are ballads, poems of occasion, and didactic and reflective poems. His interest in translation from foreign languages into German is manifested by Julie Tangen (1802), a version of an old English ballad; Gaskogner Liebeserklärung (1806 and 1808); Die Hoffnung (1807), based on St. Victor's poem on hope; and Ximenay und el Cid (1818), a version of an old Spanish ballad. In T. f. D. 1817 he has a poem on the same Spanish legend that Pfeffel had used in 1801, Die Brücke der Witwe. Pfeffel required two more stanzas to tell the story than did Haug.

K. P. Conz, as well as Haug, belongs to the Württemberg group of poets. Conz contributed 89 poems in the course of 16 years, the greatest number, 10, in 1813. He is more didactic and moralistic than Haug. Still there is an occasional lyric e. g. Denkmal

einer Rose (1800) or an idyll, e.g. Das Lieblingsplätzchen (1813). His list includes several poems written for definite occasions. He likes to write ballads, for example, Die Finnenhochzeit (1813). A religious strain is evident in some of his subjects, e.g. Elisabeth (1820), Die Versuchung Christi (1822) and Der Marienbrunnen (1815).

Fr. Rückert was represented only in five years, 1817 to 1822 (not in 1820), but in that time the quantity of his poetry more than compensated for any lack in other issues. In 1817 there are 31 sonnets by him on the death of his country sweetheart, Agnes. In 1818 there are 90 pages of episodes forming an epic poem with ballad refrain, entitled Blondels schmerzstillender Gesang. In 1819 he offers what he calls a jesting nature folk-tale, Die drei Quellen, 18 pages in length. In 1821 he has 42 lyrics imitated from Persian literature and in 1822, 55 lyrics on various subjects. Some of these appeared for the first time in T. f. D.²⁶ Die drei Quellen is didactic in tendency; the other poems are purely lyrical. The epic of Hornkind, based on an English ballad, and his Persian lyrics show his interest in foreign literature. Beside Rückert, the only other poet of the Wars of Liberation who contributed to the T. f. D. was Max von Schenkendorf. He has only one poem in the annual, An Vater Stillings Geburtstag (1819), written in 1814 and probably put in the T. f. D. as a tribute to Jung-Stilling, who had died in 1817. Schenkendorf had become closely acquainted with Jung-Stilling during his residence in Karlsruhe in 1812 and 1813.²⁷

²⁶A. D. B. XXIX. p. 445 ff.

²⁷H. Kluge, Deutsche National Literatur. Altenburg, 1913. p. 251.

J. R. Wyss, named on the title page of T. f. D. 1822, was a constant contributor from 1813 to 1822. Thirty-seven poems appear with his name; the highest number was 10 in 1819. One poem, Herbst und Liebe (1817), and all 10 poems in 1819 are signed G. R. Wyss; Goedeke says that this is an error.²⁸ He was called "the younger", as he had a cousin by the same name called "the elder". He contributed to a great many almanacs and was editor of the Swiss one, Alpenrosen, from 1811 to 1831.²⁹ His poems are chiefly lyrics, but among the 37 there are also a few didactic selections, several fables, some long narrative poems and a few occasional poems. A few show humor, as, in 1819, Amor ein Rechenschüler and Philosophische Liebesgefahr.

Six poetesses contributed to the T. f. D. Their few offerings are found chiefly in the first years of the publication; only one appeared after 1816; Eliz. v. d. Recke's moralizing poem, Die beiden Schwestern, in T. f. D. 1829. The two sisters symbolize love and religion.

Sophie Mereau, wife of Clemens Brentano, had two purely romantic poems in T. f. D. 1799. She lauds spring and the mountains in one. In the other there is a spirit of pessimism and a desire to withdraw from actuality.

Wilhelmina Maisch Müller is another romanticist. In 1798 she contributed a Chorgesang, to be sung on the birthdays of noble women. In it she compares the domestic woman with Sarah of the Old Testament and with Cornelia. In 1800 she has a lyric, An die Liebe.

²⁸K. Goedeke, Grundriss². VIII. p. 50

²⁹A. D. B. XLIV. p. 424.

Amalie von Helvig, who wrote under the pseudonym A. v. J., was a niece of Frau von Stein; she has two short lyrics in T. f. D. 1804.

Therese von Artner, who signed her contributions A. or Theone, had five poems in T. f. D. 1800, 1806, 1810. They are reflective and moralizing.

Julie, Baronin von Bechtolsheim, who signs her poems, Julie v. B., has two selections in T. f. D. 1811. They are of the same type as Th. v. Artner's.

Herder's poem was probably a tribute to him, for it appears in 1806, the year after his death. It is entitled Das weiblich Gaschlecht and is an extract from his translation of The Cid, which was published after his death in 1805.

Another contemporary of Herder who contributed to T. f. D. was L. H. Nicolay. A long narrative poem, Haquin und Dobra, appears in 1809, and the well-known story concerning the shirt of a happy man in 1811. His fondness for foreign material reflects his long sojourn abroad.

The only representative of the Göttinger Dichterbund in T. f. D. in J. H. Voss. He was a good friend of Cotta and Pfeffel. He contributed only seven poems in the course of four years.³⁰ His poems were perhaps too full of classical allusions to interest women, though they do contain a lyrical romantic element. His brother-in-law, H. C. Boie, has a brief humorous poem in T. f. D. 1810, Cythereens Fest, on a classical subject.

³⁰A. D. B. LX. p. 334 ff.

The Swabian school is represented by Uhland, Schwab, Kerner and Hauff.

L. Uhland (he signed his poems L. U.) contributed three lyrics in 1809 and another one, based on a Spanish legend, in 1820.

G. Schwab contributed 17 poems from 1815 to 1831. From 1816 to 1820 the poems are lyrical in quality. His interest in French literature is shown by his version of the old French ballad, Robert le Diable, which he contributed in 1821, his translation of a sonnet by Delavigne in 1828, and his translation of two of Lamartine's lyrics in 1831. His three poems of 1830 are more narrative than lyrical.

K. Kerner has three poems in T. f. D. 1809 and one in 1830. All of them show the true romanticist; the subjects are love, night, and death.

The only poem contributed by Hauff describes the English engraving, The Sister's Dream (1828). It has the same title in German. It is romantic and is the last poem Hauff wrote.³¹

The Schlegel brothers appear only once. A. W. Schlegel has a long poem Glaube in T. f. D. 1808. The reviewer of that issue speaks of it in a very depreciatory manner.³² Fr. Schlegel has three lyrics in T. f. D. 1809. The reviewer says that the ladies should have been spared these poor rhymes.³³

³¹H. Hofmann, Wilhelm Hauff. Frankfurt a. M., 1902. p. 521. n. 1.

³²Bibl. d. red. u. bild. Künste. 1807. no. 4. pp. 426-431.

³³Ibid. 1809. no. 6. pp. 202-210.

A. N. E. Langbein and Fr. v. Matthison, two popular poets of the first part of the nineteenth century, are represented in the T. f. D. Langbein contributed 20 poems from 1810 to 1820. Most of these poems are narrative or didactic. A vein of humor runs through several of them, e.g. Die Reise ins Bad, 1810 (his sources for this were Boccaccio and Hans Sachs); Die Beichte, 1813; Der Strohmänn, 1815.³⁴

Fr. v. Matthison has 11 poems in T. f. D. during the period 1800-1828. His poems are decidedly more romantic than Langbein's; they deal with spirits, evening melancholy, spring, and death. Several are poems of occasion.

H. A. O. Reichard, who contributed four poems in 1803 under the signature -d,³⁵ was a friend of Matthison and contributed to several almanacs. Two of his poems in T. f. D. are lyrics; two are poems of occasion.

K. Morgenstern has a series of eight short poems in T. f. D. 1812. They are reflective and symbolic lyrics.

Among the minor poets who appear in T. f. D. up to 1823 is W. v. Blomberg, the brother of the better known poet, K. A. von Blomberg. He had one lyric in T. f. D. 1808.

C. Buri, whose poems appeared in many annuals, had three poems in T. f. D. 1808; one is didactic, one narrative, and one lyric.

J. F. Butenschön, already mentioned among the prose contributors, has Ein Lied aus Bretagne in T. f. D. 1802, although it is a prose dialogue between a man and a woman.

³⁴H. Jess, Aug. Fr. Langbein und seine Verserzählungen. Berlin, 1902. p. 49.

³⁵C. C. Redlich, Versuch eines Chiffernlexikons. Hamburg, 1875.

E. C. Eccard has four sonnets of occasion in T. f. D. 1801, 1808, 1810. He was an unsuccessful minister who contributed verses to several almanacs. Schiller was not at all satisfied with his literary efforts.³⁶

F. W. Gubitz, most famous for his woodcuts, several of which appeared in T. f. D., contributed two poems to T. f. D. 1815.

K. Winkler, who wrote under the pseudonym of Th. Hell, and directed several almanacs, contributed two didactic poems in 1819.

C. Kölle, a cousin of Wm. Hauff,³⁷ closely associated with the Swabian group of poets, has three mediocre poems in T. f. D. 1807. One is based on an English song, one is a poem of occasion, and the third is based on a lyric by Conz. Kölle has two lyrics in 1808.

K. Kretschmann, well-known then through a series of songs, attributed to Rhingulf der Barde, has a poem entitled Rhingulf der Barde an Württembergs Schönen in T. f. D. 1808. He makes special mention of Schiller, Huber, and Haug in this poem.

O. K. Graf von Loeben (his pseudonym was Isidorus Orientalis³⁸) has a long romantic ode in honor of the duke of G (?) in T. f. D. 1809.

J. C. Mellish, an English diplomat from whom Schiller bought his last house in Weimar, wrote a poem in honor of Schiller for T. f. D. 1804.³⁹

³⁶W. Vollmer, Briefwechsel zw. Schiller und Cotta. Stuttgart, 1876. pp. 275, 278.

³⁷H. Hofmann, Wilhelm Hauff. Frankfurt a. M., 1902. p. 25.

³⁸K. Goedeke. Grundriss². VIII. p. 50.

³⁹J. Zeitler, Goethe-Handbuch. Leipzig. p. 203.

N. Meyer of Bremen, who lived in Goethe's home at Weimar from 1799 to 1800,⁴⁰ wrote a poem (T. f. D. 1810) which he sent to Schiller's widow along with an account of the memorial service held in a Bremen theater in honor of Schiller.

C. A. O. Overbeck, the father of the well-known painter, Fr. Overbeck, has one poem in T. f. D. 1810. It is based on a poem by Pope and keeps the title in English, Health-Peace-Competence.

P. J. Rehfuës, librarian to the Crown Prince of Württemberg, later curator for twenty-three years at the University of Bonn; has one moralistic poem in T. f. D. 1807.

K. Reinhard(t), a friend of Conz with whom he once published some Episteln, better known later as a French diplomat,⁴¹ had one poem in T. f. D. 1803 which he had written at Berne, 1779, entitled An C., very probably addressed to Conz.

J. F. Rochlitz, once engaged to Therese aus dem Winkel, and editor of various annuals, has a series of six lyrics called Des Sängers Liebe in T. f. D. 1807.

Fr. Schulz, a pupil of Lafontaine, was a writer of prose rather than poetry. He died in 1798; a long poem of his, entitled Die Liebesprobe appeared in T. f. D. 1808. The subject is very much the same as that of Schiller's Handschuh. There is a possibility that this poem was written by someone else who used the name Schulz as a nom de plume. Thus, Langbein is credited with a poem of the same title written at about this time.⁴²

⁴⁰F. Brummer, Lexikon der deutschen Dichter und Prosaisten des 19. Jhs. Reclam. p. 332.

⁴¹A. D. B. XXVIII. p. 44 ff.

⁴²M. Schneider, Deutsches Titelbuch. Berlin, 1927.

J. G. Schweighhäuser, whose mother, a kinswoman of W. Alexis, gave him his love of poetry and literature and his vivid imagination, lived at Pfeffel's home for a while. His poems show the influence of Pfeffel, Voss and Matthison.⁴³ He has four romantic poems in T. f. D. 1799.

The poems in the last four issues of the T. f. D. show to some extent the change that was taking place in German literature, the tendency away from romantic musings to a more definite conception of the realities of life.

K. Felder has 12 poems in T. f. D. 1829, though he had died in 1818. Two are poems of occasion, one lauds the poets of Württemberg and Thuringia and the other nine form a group of forest songs.

King Ludwig of Bavaria contributed four poems with patriotic themes; one in 1830 is addressed to the Russian Emperor; a second in 1831 is addressed to the leaders in the Wars of Liberation; another in 1831 dwells on the fact that only the past is attractive, the future is full of disillusion, yet appeals to men's fancy; the last poem congratulates Greece on her freedom.

Wolfgang Menzel, better known as a critic and historian than as a poet, contributed a cycle of twenty poems entitled Träume in 1830 and a group of five entitled Maria da Gloria in 1831. A decided religious strain runs through the first group. He gave a Portuguese atmosphere to the second series.

The opponents of the Romantic School are represented by Heine and Platen.

⁴³A. D. B. XXXIII. p. 351.

Heinrich Heine has three groups of lyric poems in T. f. D. 1829. Their respective titles are Tragödie, Ramsgate, and Neuer Frühling.

A. v. Platen, v. Schenk, and v. Zedlitz are the only contributors who offer plays as well as poems. It is an interesting fact that these all appear in the issues after 1827.

A. von Platen's Der Thurm mit sieben Pforten (1828), a comedy, is a fantastic story of a lover freeing his sweetheart from the clutches of the Dey by a trapdoor and a ring. This may be a satire on the romantic literature of the day. In 1829 Platen has a very formal, wordy poem of occasion, full of classical allusions, inviting a friend to visit him on the island of Palmaria.

Baron von Zedlitz, an Austrian writer, has four lyrical poems in T. f. D. 1829. In 1831, in models the tragedy, Der Stern von Sevilla, upon the play of the same name by Lope de Vega. The plot centers around the question of honor.

E. von Schenk's play, Albrecht Dürer in Venedig, appeared in T. f. D. 1829. It was written in honor of Dürer's tercentenary. In it Schenk represents the union of German and Italian art by the marriage of Dürer's niece with an Italian painter. Schenk also contributed a group of 12 sonnets in 1828, entitled Nachtviolen. He composed these at the age of twenty. They are extremely sentimental; the subjects are unrequited love and the longing for death. He had the task of publishing the poems of King Ludwig of Bavaria, who made him secretary of the interior and also minister of spiritual affairs. Musica, his contribution to T. f. D. 1830, is a didactic poem which discusses various types of music. In 1831

he offered a series of five lyrical poems with a sad strain running through them. He was a friend of Michael Beer who helped him with his play on Albrecht Dürer and afterwards reviewed it. After Beer's death, Schenk collected his works and published them.⁴⁴ Beer has a series of three minor lyrical poems in T. f. D. 1828.

There are only a few insignificant poets in the last four issues:

K. Grüneisen had one poem in T. f. D. 1828, Des Neckars Treue. He probably appeared in that issue because he was an uncle of Hauff, the editor.⁴⁵

A. Streckfuss has one narrative poem, placed in the early Middle Ages, in T. f. D. 1828.

C. A. Tiedge, a travelling companion of Elizabeth von der Recke, has one lyric in T. f. D. 1829.

Two contributors of verse to the T. f. D. were of such minor importance or else wrote under such unfamiliar pseudonyms, that no mention is made of them anywhere. A long narrative poem, Die Brüder, (1808), is signed with the name, F. v. Breidenstein. A lyric entitled Verschwundene Jugendzeit (1802) and two others of the same type in 1803 are signed Mäder and M. respectively. Of these last two one bears the title, Der trostlose Witwer, and the other, Als mir Lenore ein Vergissmeinnicht gab.

In T. f. D. 1801 a poem with the title, Die Jugend, signed R. explains the front cover.

⁴⁴A. D. B. XXXI. p. 37 ff.

⁴⁵H. Hofmann, Wilhelm Hauff. Frankfurt a. M. 1902. p. 25.

Then there is a group of four unsigned poems in 1807; their titles might give some clue to the writers: Die vier Mächte, Im Januar 1805, An F. v. W., Das Geschenk an F. v. Sch. This last poem appears to be addressed to Schiller.

Goedeke lists Helmina von Chezy as one of the contributors to the T. f. D.⁴⁶ Outside of a poem of hers, Die heilige Familie von Raphael, quoted by Therese aus dem Winkel in the explanation of the pictures for 1816, there is no indication of any contribution by her. Possibly some anonymous poem or story may belong to her.

The poems in the T. f. D. represent practically all types of verse; the lyric predominates. A didactic, moralizing, and religious sentiment is often apparent. Classical subjects are sometimes used, but most of the writers prefer mediaeval backgrounds, at least for narrative poems or ballads; many who use the present, transfer the scene of action to a foreign country. In the latter contributions the national element begins to appear. Very seldom is a humorous or satiric vein evident; more often the narrative and reflective. The romantic tendencies of symbolism, mysticism, the love of night, death, and solitude, nature with its primitive forces, the fantastic and the highly imaginative predominate in the greater part of the poems.

While the proportion of prose and verse for 1798 and 1831 is about the same, the arrangement has changed. The increase in size as well as the fact that the number of pages has doubled, indicates

⁴⁶K. Goedeke, Grundriss². VIII. p. 50.

that the stories and poems have grown considerably in length. All the poems by one author are grouped together in the last four issues instead of being scattered through the book.

c) Spirit of the times

As the T. f. D. was published throughout the first thirty years of the nineteenth century, it represents the period of Romanticism and the gradual working away from that movement in the political and literary reaction which led to Jungdeutschland. The fact that dramas are offered in the last three issues shows the change that is taking place, for the majority of the Romanticists preferred the poem and the short story or novel. The drama requires more action than they cared to portray. The later stories also treat more of political subject matter, e.g. Das Bild des Kaisers (1828), Der Rezensent (1829). Or they treat of contemporary conditions, as in Die Erfindung des Porzellans (1831), where very little space is devoted to the history of porcelain. The poetry in the final issues of the T. f. D. is still to some extent romantic in character but even it is becoming more nationalistic, e.g. Gesang der Württemberger, Des Neckars Treue (1828), An Russlands König (1830), and the three poems by King Ludwig of Bavaria (1831).

Although naturally many Württemberg writers contributed to the T. f. D., it did not restrict its sphere to the district where it is compiled, as the Schlesischer Musenalmanach. The Swabian poets and their imitators held a fair share of the field, but writers from other parts of Germany were also represented.

The social attitudes of the time are reflected in this publication. Sentimentality was rampant. Both men and women are represented

as weeping copiously and easily fainting (T. f. D. 1800, 31, 41; 1801, 163; 1804, 134, 183; 1809, 227; 1810, 257, 258). Men had great influence over unsophisticated women (T. f. D. 1801, 109). Some defended free love and the rights of nature (T. f. D. 1800, 156-157). One writer criticised the German people for fostering useless ceremonies and etiquette in home life and for slavishly following the example of some rich and learned man in their community (T. f. D. 1801, 12, 17). Young women frequently kept diaries (T. f. D. 1800, 41). Letters were not sent from small towns except at the time of the annual fairs in the fall. Letters were sealed with wax; black wax indicated mourning (T. f. D. 1807, 208). Pleureusen, white badges of mourning, were worn at funerals and crepe was hung on mirrors and on the horses' harness at the time of a death in a noble family (T. f. D. 1805, 63, 101).

The subjects for social discussion were: art, nature, perfection, freedom, love, religion, fate, God, and the world (T. f. D. 1808, 42). A young lady was advised to study a couple of dozen words that were in fashion, to read a couple of books, to memorize a few citations of famous authors, to change her attire frequently, to take lessons in French, Greek, Spanish, music, and painting, to prefer foreign literature to German and to talk superficially about art, poetry, and similar subjects, if she wished to shine in society (T. f. D. 1808, 65, 84, 85). Fashionable women in their leisure moments read novels, comedies, and articles on education (T. f. D. 1808, 130). One character complains that the men go from business to the coffee house, while the women go from bed to the dressing room and to parties; in these distractions love for

family and country is dissipated. (T. f. D. 1812, 51-52). The furnishings of a fashionable home are described as consisting largely of foreign products. (T. f. D. 1812, 55). Sleeping, eating, and drinking are the only pleasures left for the lower classes. (T. f. D. 1813, 80). Amateurs produce French, English and Italian plays for their own delectation (T. f. D. 1811, 265; 1814, 33, 45). The upper classes spoke French, very often to keep the servants from understanding what was being said (T. f. D. 1830, 359). One writer laments the fact that good French and poor German were prevalent in Germany (T. f. D. 1830, 406). Men offered each other snuff then as they offer cigarettes today (T. f. D. 1828, 3).

The oppression of the Jews in Germany was the subject of one story. The Berlin Jews were considered more intellectually, the Vienna Jews more socially developed, Geschichte eines Juden (T. f. D. 1815, 115). If inns proved unsatisfactory in the small towns, travellers of good repute stayed at the minister's home (T. f. D. 1809, 61). Divorce was not unusual in Germany though the evils of divorce are discussed in one instance (T. f. D. 1802, 184; 1804, 109). There is a lengthy discussion as to whether the waltz is immoral or not (T. f. D. 1798, 89; 1820, 291). Card playing was disparaged (T. f. D. 1821, 299). It was considered especially bad for women (T. f. D. 1812, 284). There was much drinking and wildness after dinner at hunting parties (T. f. D. 1810, 9). The cosmopolite imitators of Rousseau were accused of wanting licence and freedom from responsibility (T. f. D. 1810, 47).

One writer suggests that old customs and ideas should be examined and thrown overboard if they cannot stand the test (T. f. D. 1811, 52-53). Ideas of freedom and general happiness are traced to France (T. f. D. 1829, 130). One writer says that reason rules the French; ideas, imagination and feeling the Germans (T. f. D. 1830, 86). Anglicised fops are censured because they speak only of horses, dogs and gambling (T. f. D. 1829, 102). The airship is foreseen in two places (T. f. D. 1829, 280; 1831, 211); in one place the horseless carriage (T. f. D. 1831, 211). Lafontaine gives the impression that happiness exists only in the middle class (T. f. D. 1811, 284), while another writer speaks of bourgeois prosperity as a comfortable deathhouse (T. f. D. 1814, 166). One author questions whether his generation with all its knowledge is happier than Eve's, and another adds that his contemporaries look so much to the past that they allow it to crowd out the present, and have to suffer in consequence. (T. f. D. 1813, 280; 258-259). The north German universities were said to have attained freedom of thought before the others (T. f. D. 1815, 142). Duels were fought a great deal, but there was some objection to them even then (T. f. D. 1818, 178). Man was urged not to neglect his appearance in his eagerness to cultivate his mind; he should manifest pleasure in himself and in his existence (T. f. D. 1818, 9, 13-14). Vaccination was not yet considered safe (T. f. D. 1805, 142).

With regard to family life and women and their education, the following ideas are expressed. In one place a writer actually speaks of women as equals of men (T. f. D. 1798, 38). Mother love

is exalted. Love, fidelity, and modesty are women's crowning virtues (T. f. D. 1798, 94, 97). Domesticity and homemaking are the chief end of woman (T. f. D. 1799, 64). The mother should guide the daughter in every activity (T. f. D. 1798, 157). With such ideas in vogue it was natural that there should be opposition to her following a stage career (T. f. D. 1799, 154). For the same reason originality in a woman was thought too much like affectation (T. f. D. 1801, 44). The womanly attributes of patience, gentleness, piety and reserve were lauded (T. f. D. 1810, 140). Women were to be reared differently from men, because the course of their whole life was different (T. f. D. 1801, 45). Girls who were not married by twenty were considered old maids (T. f. D. 1812, 52). It is no wonder that writers had them die of broken hearts if jilted (T. f. D. 1809, 204); an unmarried woman's position in society, especially if she had no money, was very uncertain (T. f. D. 1810, 9). Young women frequently wore veils (T. f. D. 1801, 48; 1815, 56). Many of them did not drink wine (T. f. D. 1809, 247). One writer complains that the young women of the day wanted to make artificial out of natural feelings; that they wished love to be wise as Pallas, strong as Hercules and cold as the North Pole (T. f. D. 1815, 53). One writer raises the question whether women actually have freedom over their hands and hearts (T. f. D. 1810, 230). Judging from the majority of stories, neither they nor their brothers were consulted very much in such matters (Die Intrigue, 1799). It is suggested that young women should dress simply (T. f. D. 1816, 57, 82) and that they should learn to cook well and not only to do fancy cooking (T. f. D. 1817, 204). They were

often not allowed to read novels and were kept as innocent as possible (T. f. D. 1812, 189-202). A girl who had been confirmed could not play with boys any more (T. f. D. 1808, 208; 1816, 72). She was given books to read instead (T. f. D. 1808, 211). Boys and girls who liked each other never talked together (T. f. D. 1803, 121). In one extreme case (a mediaeval setting may account for it) the daughter was not allowed to go on the street often or to meet men (T. f. D. 1821, 2). The sexes were said to mingle much more freely in Switzerland than in Germany (T. f. D. 1822, 219). The people of Geneva were not afraid of intelligent women and thought the Germans as a nation very intellectual (T. f. D. 1820, 40). The north German woman was considered more intellectual than her southern sister (T. f. D. 1828, 321). The men were expected to rule in a wider sphere, while the women were to stay at home and make it pleasant for their return (T. f. D. 1828, 243). Women were encouraged to keep house and were told not to write books on life, about which they knew nothing (T. f. D. 1829, 270). Taming horses and hunting were thought unladylike (T. f. D. 1830, 242). There are several cases where sisters give up all chance for an education and for a dowry in order that brothers might receive a higher education (T. f. D. 1806, 11; 1805, 38-41). The estate was generally bequeathed to the sons. This left unmarried women largely at the mercy of their brothers (T. f. D. 1802, 85). The parents' consent to a marriage was necessary for the son as well as for the daughter (T. f. D. 1805, 220; 1806, 112). In one extreme case a father had his son arrested for marrying a girl slightly beneath his rank without the father's consent (T. f. D.

1806, 15). In another instance a daughter could not marry her lover because her father, an exile, refused to name his birthplace (T. f. D. 1819, 202). A suitor wrote to the mother, not to the daughter (T. f. D. 1804, 16). Love was not usually the basis of marriage (T. f. D. 1808, 215). A young man was considered rebellious if he did not follow his parents' wishes for his marriage (T. f. D. 1822, 251), though in one instance the author speaks of marriage forced on a child as being immoral (T. f. D. 1810, 84-87).

In a few instances a more modern sentiment creeps into the attitude toward women; one father has his daughter study art, history, travels, and natural history (T. f. D. 1812, 21). In one of the last numbers of the T. f. D. a man writes that women who contribute to the T. f. D. may leave domestic duties to the servants and care for man's mind and culture (T. f. D. 1830, 347). One woman is described as a companion, not a plaything, for her husband (T. f. D. 1820, 71).

The children were expected to be the mother's first care (T. f. D. 1798, 117), and the child was to trust his parents (T. f. D. 1799, 94-98). The influence of Rousseau's and Pestalozzi's theories of education are plainly visible. The child was to learn through his own experience (T. f. D. 1798, 127, 142; 1800, 140-144). He was to make his own toys (T. f. D. 1798, 143-144) and they were not to be taken away too soon (T. f. D. 1822, 216). He was to be reared in the environment of nature, if possible (T. f. D. 1813, 22-25; 1816, 58-65). Fidelity should be the central idea of all stories related to children (T. f. D. 1816, 64-65). The child was to be taught temperance (T. f. D. 1817, 211). He was not to be

worn out with advice (T. f. D. 1817, 211-212). The despotic rule of parents so prevalent at that time was severely criticised (T. f. D. 1811, 185-186). A good education was a double protection for the young person (T. f. D. 1815, 287). Young men before entering business completed their education by visiting the principal sea-ports of northern Europe (T. f. D. 1812, 97) or they travelled through England, France and Holland (T. f. D. 1805, 42), often with a tutor (T. f. D. 1814, 19). Young students at the universities were sometimes imprisoned in the upper rooms of the rector's house as a punishment for misdemeanors (T. f. D. 1799, 110-115).

With regard to the political conditions of the times, one can trace in the contributions of the T. f. D. the feeling of unrest that pervaded all Europe. The French Revolution is the political event around which everything else of moment revolves; the American Revolution also comes in for its share of discussion. In one place it is stated that all ranks were demolished after the French Revolution (T. f. D. 1803, 3). This is in a story about the return of French emigres to their country (Die Rückkehr ins Vaterland. 1803). Another story describes how the French Revolution and its horrors aged people overnight (T. f. D. 1804, 89). A third tale relates the harrowing experiences of the nobility in the Vendee, pursued by revolutionary fanatics (Der Freiherr. 1830). The youth of Germany is said to have been more influenced by the French Revolution than the older people (T. f. D. 1818, 223). Many were disappointed with the outcome of this revolution as the people, generally speaking, were still slaves (T. f. D. 1820, 63). Elsewhere the remark is made that the nobles in Germany treated their

peasants better than did the French nobles (T. f. D. 1829, 145). There is also a reference to the fact that the Germans hated the French because the former had failed in their attempt to acquire a national character (T. f. D. 1802, 22). Because the treaty of Amiens (1802) affected the rights of imperial free cities, might was said to have been made right (T. f. D. 1806, 20-21).

In the Napoleonic wars Europe had suffered eighteen years of conflict (T. f. D. 1817, 48). The union of Germany, England and Austria against Napoleon is discussed (T. f. D. 1815, 277, 283). There are references to the battles of Leipzig (T. f. D. 1815, 65; 1819, 179), Dresden (T. f. D. 1815, 283), Hanan (T. f. D. 1815, 383), Lützen (T. f. D. 1815, 68), Katzbach (T. f. D. 1815, 71), the taking of Paris (T. f. D. 1819, 84), and to the defeat of the Prussians at Jena (T. f. D. 1828, 345). Napoleon receives sometimes praise, oftener censure (T. f. D. 1820, 22, 46; 1831, 203). Once he is compared unfavorably with the owner of a wax-works display; the latter owns effigies, not only of the rulers whom Napoleon had conquered but also of those who were still independent (T. f. D. 1808, 32). His defeat in 1814 is called the flight of the new Mohammed (T. f. D. 1815, 286). There is one reference to his imprisonment on Elbe (T. f. D. 1815, 276). The whole story, Des Kaisers Bild (1828), centers around the point that some people admired Napoleon and some hated him. This story also shows how the people's attitude toward Napoleon changed. His long imprisonment caused them to turn from a feeling of resentment to one of pity and love toward him (T. f. D. 1828, 439).

In a poem entitled Rückkehr there is a plea for peace. Significant is the time of its appearance, 1803. There is a discussion of the possibility that Germany may develop into a great power (T. f. D. 1808, 199). A warning is issued against the weaknesses of Germany (T. f. D. 1815, 288). The European balance of power is to become the world balance of power (T. f. D. 1815, 287). One writer consoles the Germans with the thought that the struggle of all classes in a common cause may bring about a feeling of patriotism (T. f. D. 1815, 290). Newspapers and clubs were given credit for arousing the patriotic feelings that already existed (T. f. D. 1822, 163-164). The same author adds that freedom fosters intelligence, but the latter did not necessarily bring about the former (T. f. D. 1822, 166).

There are several references to the American Revolution. In one story the chief character has taken part in the American and French Revolutions (T. f. D. 1810, 11). In another story for the same year a character goes to America with the Hessians and is killed in battle. Huber states that most Europeans know all about the American revolt and the changes at Versailles but only the outlines of the Polish revolt (T. f. D. 1811, 140-141). Characters in various stories go to America to escape trying conditions at home or to better their fortunes (T. f. D. 1800, 179; 1801, 204; 1810, 280; 1819, 48; Die Neugierigen, 1828). One writer attributes the various religious sects in the United States to peculiar popular fancies (T. f. D. 1820, 120). The American states are accused of sacrificing their freedom to Demos (T. f. D. 1829, 203). There is one reference to the Mississippi Bubble (T. f. D. 1831, 183).

History is said to teach nations nothing; each has to learn for itself, -- witness the course of English, American, French, Spanish and South American revolutions (T. f. D. 1822, 166). In England the cry is religion, country, community; in France it is liberal ideas, enlightenment and progress of the century; in Germany it is merely enthusiasm over ideas. The real factor everywhere is money (T. f. D. 1829, 203). All the writers are pessimistic about the internal conditions of Germany; one says that things are bright in America but dark in Germany (T. f. D. 1817, 212). Another states that Rome could live without Germany, but not vice versa, as Germany is not mature yet (T. f. D. 1828, 126). The lack of unity in Germany is deplored (T. f. D. 1828, 382). A young German's ideas of democracy are gained from Lafayette, Foy and the radical Americans (T. f. D. 1828, 390).

Various historical characters are praised. Hedwig of Silesia and Elisabeth of Thuringia are called martyrs as well as saints (T. f. D. 1828, 210). Hutten and Sickingen are commended for fighting on the side of the Reformation (T. f. D. 1828, 250). The Brandenburgers think the Swabians raw and uncultured; the Swabians say that the Prussian opens his door more readily than his heart (T. f. D. 1828, 316-320). There is a reference ten years after the event to the assassination of Kotzebue by Sand (T. f. D. 1829, 83). One writer ridicules the court fawners (T. f. D. 1803, 238). The size of the state is said to depend upon the size of the army and cannons (T. f. D. 1822, 160). One article praises the English king (T. f. D. 1815, 274, footnote). In one story a character says that in England he first learned to respect man as an individual

(T. f. D. 1819, 224). According to one writer, the bourgeois are despicable; the intellect must rule (T. f. D. 1808, 52).

The French criticise the Germans for ridiculing the Jews; the Germans criticise the French for their ignorance of German literature (T. f. D. 1801, 30-32). The characteristics of French and German women are compared (T. f. D. 1804, 31). There is also a comparison between a French poem on hope and one by Bürger on the same subject, all in favor of the latter (T. f. D. 1804, 54-57). The French influence on German women is not considered very good (T. f. D. 1815, 273-274). A criticism of conditions in France is probably intended by the dictum that the best state lacking morals is nothing, the worst with morals is good (T. f. D. 1805, 213-214).

The theories of the Romanticists may be readily traced in many of the contributions: the advocacy of returning to nature (T. f. D. 1801, 220; 1806, 95; 1820, 18); the praise of primitive peoples, such as the Hottentots (T. f. D. 1798, 161; 1799, 78); the contrast between court life and country life in favor of the latter (T. f. D. 1799, 8-9); freedom and love in nature (T. f. D. 1800, 209-210; 1808, 7, 52-53); the tendency toward mysticism as portrayed in the Moravians (T. f. D. 1803, Das Urtheil der Welt; 1805, 109; 1810, 222; 1820, 1). Catholicism and mysticism, the religious trends of the day, are traced to France (T. f. D. 1829, 130). The young theologues of the day are divided into two classes pietists and rationalists (T. f. D. 1829, 130). Errors are called the rungs of the ladder of perfection (T. f. D. 1805, 154). The pietists are said to be trying to reconcile the senses with duty and love of mankind (T. f. D. 1805, 105). The conversation of a religiously inclined

lady is described as a mixture of phrases from the new French and German philosophies (T. f. D. 1805, 95). In one story there is a question concerning the soul's destination after death (T. f. D. 1803, 81). The superstitious African who trusts in his fetish, the pious Christian who thanks the highest Power for the decisions of his reason and the modest doubter who yields to necessity, all are said alike to disclose the need, poverty and childlikeness of human nature (T. f. D. 1805, 170). The severity of religious power at that time appears in one story where a girl is imprisoned because her adopted child had not been baptized (T. f. D. 1803, 91).

It is interesting to note the psychological trend in a number of the stories. In one of the early issues a writer discusses the tendency of young people to draw deductions not from their own experiences but from superficial observation (T. f. D. 1798, 127-128). Different phases of love are traced psychologically (T. f. D. 1801, 121). In one instance there is an excellent explanation of why a character stole school funds in order to save his father's honor (T. f. D. 1802, 62). One woman becomes happy in spite of unfavorable circumstances, because she is allowed to be the mistress of her own fate (T. f. D. 1802, 113). One story portrays an evil conscience and the pangs of remorse (Die Vergeltung, 1805). The same story traces the effect of unrequited love (T. f. D. 1805, 85). There is a good analysis of how a man developed for the worse as the result of too much ambition (T. f. D. 1821, 37-38). One of the most unusual examples of psychological reasoning is Jean Paul's story of how a demented girl was brought back to a normal state through the effect of music (T. f. D. 1809, 293-302). Weinhardt's

Heilkraft des thierischen Magnetismus is referred to once (T. f. D. 1810, 214).

Finally, what was the public of that time reading and what were they enjoying in the way of art and music? There are not very many references to ancient writers; Homer (T. f. D. 1812, 294), Plutarch (T. f. D. 1802, 114; 1808, 36; 1813, 81), Vergil (T. f. D. 1812, 295; 1819, 79), Cicero (T. f. D. 1819, 16), Plato (T. f. D. 1828, 162), Epimenides (T. f. D. 1831, 284), Tacitus, (T. f. D. 1831, 254), Cato (T. f. D. 1831, 157), and Herodotus (T. f. D. 1831, 195) are the chief ones mentioned.

The foreign writers of more recent times come in for their share of attention. English and French writers lead the way, but there is an occasional allusion to Italian and Spanish authors or characters. Petrarch is mentioned once (T. f. D. 1812, 294). Boccaccio is called the father of the short story (T. f. D. 1831, 157). Metastasio (T. f. D. 1811, 85) and Tasso (T. f. D. 1822, 51) are quoted. Dante's Inferno is mentioned (T. f. D. 1811, 199). Twice characters are called Don Quixote (T. f. D. 1805, 110; 1811, 200). Sancho Panza is also referred to (T. f. D. 1831, 233).

Shakespeare's Hamlet, King Lear, Macbeth, and Tempest are either quoted or used for motivation (T. f. D. 1811, 202; 1820, 168; 1829, 230; 1831, 152; 1818, 241; 1811, 265). One young girl reads Thomson's Seasons (T. f. D. 1800, 24). Pope's Song of Death is quoted (T. f. D. 1803, 82). One man orders two copies of Johnson's Poets (T. f. D. 1805, 122). Ossian is mentioned twice (T. f. D. 1805, 132; 1818, 255). There is one reference to Bacon's Sylva Sylvarum (T. f. D. 1817, 103). There is one quotation from Young's

Night Thoughts (T. f. D. 1819, 126); there is also one from Sterne's Tristram Shandy (T. f. D. 1819, 7). One woman character questions the advisability of being able to read Shakespeare and Byron in the original rather than to manage a household (T. f. D. 1830, 406). Gray's Elegy is read and quoted (T. f. D. 1805, 48-51). Miss Burney's novels were banished from one house because they were too sentimental (T. f. D. 1829, 282). There is one reference to the English economist, Lisle Adams (T. f. D. 1814, 171). There are several allusions to Scott's novels (T. f. D. 1828, 317, 335; 1829, 118, 147). Richardson's character, Sir Charles Grandison, is mentioned (T. f. D. 1829, 142). Robinson Crusoe is used as an illustration (T. f. D. 1813, 276). There is one reference to blind Milton (T. f. D. 1813, 279).

There is one citation from Cooper's Last of the Mohicans (T. f. D. 1828, 36). The United States is called the country of Cooper and Irving (T. f. D. 1831, 154). Irving's Nervous Gentleman is mentioned (T. f. D. 1829, 119).

The Greek maxim "Know thyself" is attributed to Descartes and recommended to the reader (T. f. D. 1831, 218). Two characters declare Voltair's Charles XII full of lies (T. f. D. 1818, 173-174; 1813, 81). Another character is opposed to Rousseau because he believed in neither God nor king (T. f. D. 1818, 175-178). His Heloise and Mme. de Stael's Delphine are considered unfit for a young girl to read (T. f. D. 1820, 2). Lamartine is quoted (T. f. D. 1828, 314). A young woman sings Delavigne's Le Depart (T. f. D. 1828, 434-435). Segur's March of 1812 is called a beautiful fable (T. f. D. 1828, 373.)

Naturally the German writers play the leading part in the contributions to the T. f. D. Iffland's family idylls are considered out of date (T. f. D. 1829, 151). Lessing is praised a number of times (T. f. D. 1798, 25; 1810, 16) and quotations from Emilia Galotti and Nathan der Weise appear (T. f. D. 1799, 14; 1810, 285). Us and Kleist are referred to (T. f. D. 1808, 35). An ode of Kleist's is quoted (T. f. D. 1808, 81). Springtime is said to be more apparent in Tieck's Märchen than in Kleist's poems (T. f. D. 1820, 170).

Meusel and Ersch, authors of standard biographical and bibliographical works of that period, receive honorable mention once (T. f. D. 1820, 170). Klopstock's songs and especially his Messias, are the subjects of frequent allusions (T. f. D. 1808, 36; 1810, 25; 1812, 295; 1815, 29). Herder is a favorite (T. f. D. 1810, 216; 1815, 281; 1816, 218; 1817, 203; 1820, 296). Wieland is mentioned once (T. f. D. 1813, 286); there are citations from his Lucian and Aristippe (T. f. D. 1810, 220; 1813, 81). There is one reference to Jacobi (T. f. D. 1810, 216). The people of 1811 are said to prefer Klopstock's hymns to those of the Jesuit Spee (T. f. D. 1812, 295). Gessner's idylls are held up to ridicule (T. f. D. 1820, 82). Luther is compared to the falls of the Rhine (T. f. D. 1822, 174). His forcing a Reformation on the Catholic Church is compared to the reformation forced on the royalists of France (T. f. D. 1830, 113). One story centers entirely around him (Der Fürsprecher, 1817). There is one reference to Musäus' Märchen einer Brunnennixe (T. f. D. 1829, 178) and one to Grimmelhausen's Simplicissimus (T. f. D. 1812, 295).

Of contemporary writers the young people read Werthers Leiden (T. f. D. 1801, 236; 1811, 57; 1813, 229; 1815, 289; 1820, 296). There are several references to Goethe (T. f. D. 1813, 286; 1820, 296), one to his Götz (T. f. D. 1811, 91), two to Dichtung und Wahrheit (T. f. D. 1820, 297; 1831, 254), a quotation from Der Fischer (T. f. D. 1820, 118), and a parody on "Nur wer die Sehnsucht kennt" (T. f. D. 1828, 44). Gellert's Fables are recited (T. f. D. 1805, 35; 1808, 44) and Haller's poems sung (T. f. D. 1807, 214; 1808, 44). As in the pictorial contributions, Schiller and his works are a favorite topic: Don Carlos, Maria Stuart and Wallenstein (T. f. D. 1808, 32-33); Das Lied von der Glocke (T. f. D. 1810, 63); Der Taucher (T. f. D. 1811, 77); Wilhelm Tell, Jungfrau von Orleans and Kabale und Liebe (T. f. D. 1813, 279; 1828, 11); Reiterlied (T. f. D. 1820, 136); Die Waffen Ruhen (T. f. D. 1828, 11); Pegasus (T. f. D. 1829, 361); Fiesco (T. f. D. 1830, 16) and several other ballads (T. f. D. 1830, 368, 370).

The language used by one character is said to resemble the style of Hübner's biblical stories (T. f. D. 1807, 43). Jean Paul mentions Grimm's Altdeutsche Wälder (T. f. D. 1817, 203). Two families read together Voss' Der heilige Bund der Liebe und Freundschaft (T. f. D. 1812, 144). Schuster's Lob der Musik is quoted (T. f. D. 1808, 197-198). Jung Stilling is cited (T. f. D. 1810, 223), and the intellectual group at Weimar is mentioned (T. f. D. 1810, 243). In one story the characters sing Körner's Song of the Hunter (T. f. D. 1815, 37). There is a reference to Kotzebue's popular play Menschenhass und Reue, to Z. Werner's Weihe der Kraft, also to Heinrich von Kleist's friend, Henriette Vogel,

who committed suicide with him (T. f. D. 1813, 279-280). Pumpernickel, a very popular comedy at that time, is mentioned twice (T. f. D. 1813, 279; 1828, 6). Iffland, the theatre director at Mannheim, and the well known actresses, Sonntag of Berlin and Naumann of Carlsruhe, are referred to in various articles (T. f. D. 1813, 286; 1828, 19).

Philosophy is not stressed but there is one reference to Schelling (T. f. D. 1810, 217), one to Fichte's Ego (T. f. D. 1815, 274) and one to Leibniz (T. f. D. 1820, 299). Kant's ideas of duty and morality are cited twice (T. f. D. 1801, 235; 1815, 278).

The contributors to the T. f. D. are not neglected: Huber and Pfeffel, a few years after their death, are mentioned in the same breath with Schiller (T. f. D. 1812, 293). One story speaks of Pfeffel's Institute (T. f. D. 1819, 25). Cotta's genius is lauded (T. f. D. 1814, 281). Jean Paul's works and Goethe's are spoken of together (T. f. D. 1813, 286; 1820, 168). Jean Paul's Titan lies on the living room table of one family (T. f. D. 1830, 344). Jean Paul lists Elizabeth von der Recke and Tiedge among the guests at the castle where he is staying (T. f. D. 1821, 287, 289). Schwab's version of the Song of the Greeks fleeing from Parga is discussed (T. f. D. 1822, 96-97). C. Pichler's Die Schweden vor Prag is mentioned (T. f. D. 1829, 326). One character writes a novel in the style of Lafontaine (T. f. D. 1829, 359). There is one reference to Winchelmann (T. f. D. 1821, 317). The Schlegel school is criticised for overemphasizing form (T. f. D. 1820, 297). One character is said to be in favor of Adam Müller (the romantic politician), Haller and Schlegel (T. f. D. 1829, 169).

In the realm of music, Mozart is the popular composer; he and his composition Die Zauberflöte, including a character in it, Papageno, are mentioned a number of times (T. f. D. 1801, 33; 1808, 198; 1813, 279; 1830, 377). A suitor is spurned because he prefers Mozart to Rossini (T. f. D. 1830, 377). Gluck, Haydn's Creation, Pleyel's Rondo and a song from Weber's Der Freischütz are mentioned (T. f. D. 1808, 198; 1828, 50; 1830, 368; 1830, 346).

In the realm of art there is a reference to Dresden as the art center of Germany (T. f. D. 1831, 180). Ramberg is called the outstanding illustrator of Taschenbücher and a second Chodowiecki (T. f. D. 1820, 289). There is a description of one woman character as a Dürer type; Dürer is said to have felt deeply but portrayed coldly (T. f. D. 1803, 78-79).

In sum, the most frequent references are to the writers and musicians of the romantic school with a gradual change toward the more realistic ones in the last four issues.

Appendix

A List of the Contributors and Their Contributions

- Artner, Therese von; pseud. A. or Theone. See A. D. B. I, 614.
- 1800: Die Wellen des Lebens. 1806: Weltleben; Der Zweifler; Lehren für Weiber. 1810: Romanze.
- Bechtolsheim Julie Baronin von; pseud. Julie v. B. (Goedeke VIII², 50) See J. Zeitler, Goethe-Handbuch I, 161. 1811: Die beiden Bienen; Der Reiche; Der Arme.
- Beer, Michael. See A. D. B. II, 50. 1828: Stammbuchblätter.
- Blomberg, W. v. See A. D. B. II, 717; Brummer, 44. 1808: Die Weihe.
- Boie, H. C. See A. D. B. III, 85. 1810: Cythereens Fest.
- Buchholz, Fr. See Brummer, 64. 1807: Sapphon und Phaon (Briefe).* 1812: Der Fels der Liebenden.*
- Buri, Chr. C. E. W. See Brummer, 69; Hamberger Meusel, 515.
- 1808: Das Land der Wünsche; Harmodia und Eudora; An ein Rothkehlchen.
- Butenschön, J. F. B.; pseud. B. (Goedeke VIII², 50). See A. D. B. III, 650.* 1802: Ein Lied aus der Bretagne. 1816: Explanation of pictures.*
- Conz, K. P. C.; pseud. Cz. or C. See A. D. B. IV, 457. 1800: Denkmal einer Rose. 1808: Die Mutterliebe; An einen Säugling; Der Wanderer; Die Lebensalter; Ibrahim und der Gastfreund. 1809: Hoffnung; Lied; Frühlings Elegen; Huayna Kapak; Das Fräulein und der Jägerknabe; Frauenwerth. 1810: Die traurende Freundin; Agan und Ibrahim; Fannys Vermächtniss; Fannys Erscheinung; Die Zauberlinde. 1811: Das Herz; Mass; Unendliche Tiefe; Mannstreu; Die kranke Königstochter. 1812: Liebe; Die abgeschiedenen Stunden; Winter und Frühling; Manfred und Theobalds Tod in der Schlacht bei Benevento; Sonnenuntergang; Aechtes Gedicht; Rath; Herbstlied. 1813: Die Natur; Die Quellen; Verslossenheit; Verschiedene Sehpunkte; Das Lieblingsplätzchen; Das Mädchen hinter den Fenstergardinen; Die Blume und der Schmetterling; Der Herbst; Oedipus in Kolonos; Die Finnenhochzeit. 1814: Das Familienfest; Distichen; Der Sänger; Der Bergmann; Menschenleben: Die Heimatkranke. 1815: Die Schäferinn; Die Aussicht nach den Bergen; Petrarcha; Sarazenentreue; Der Marienbrunnen; Sommernachtphantasie; Spätling Lust (End' Okt. 1813); An Karoline (1813); Wanderers Nachtreise. 1816: Gesanges Macht; Der Schwanenritter; Die kranke Mutter; Frühlingslied. 1817: Die Heiden-Kapelle; An den Traumgott; Distichen; Die Ananas; Selbstgespräche; An den Herbst. 1818: Der Kreuzfahrer; Distichen; Erinnerung; Schön Ännchen; An die Muse; Eisenkraut. 1819: Friedrich von Baden; Die Schiffe des Lebens; Herders Gedichte hrsg. durch J. G. Müller; An einem Herbstabend 1817; Im Herbst 1816. 1820: Elisabeth. Christliche legende; Morgenlied; Das Rebengeländer; Abschied; Das Mädchen am Strom; Weihgeschenk. 1821: Der Tempel zu Edessa; Tristans Tod; Die Blumen; Des Löwen Gastmahl. 1822: Die Versuchung Christi; Nachtigallenhain; Zaleukos.
- Döring, D. G. See A. D. B. V, 347; Goedeke VIII, II, 331, no. 73. 1821: Maria. Ein Sonettenkranz. 1822: Maria. Ein Sonettenkranz (repeated). 1828: Die Neugierigen- Novelle.*
- Eccard, E. See Vollmer, 275, 278. 1801: Am letzten Tage des Jahres 1797. 1808: Auf Pfeffel; An Voss. 1810: Selino an Selina.

*Prose.

Engelhard, Karoline. See Schindel, I, 121 ff.; A. D. B. VI, 136. 1809: Die Männerfeindin.* = unsigned, Goedeke VIII, 50.

Felder, Karl. See A. D. B. XLVIII, 510. 1829: Lieder; An meine Freunde die Dichter; Deutsche Sängerschaft; Waldlieder; Verirrung, Zur Beherrschung, Waldesstille, Wald und Wiese, In einem Waldthale, Waldesduft und Waldesluft, Waldesherrlichkeit, Waldeslust, Im Waldesdickicht; Zueignung.

Fouque, L. M. See A. D. B. VII, 201 ff.; Goedeke VI, 155 ff. 1816: Der Kampf um Frau Thorgerd.* 1817: Der Fürsprecher. Eine Erzählung.* 1818: Kornetstreiche. Eine Erzählung.*

Goethe, J. W. See A. D. B. XL, 381 ff.; Goedeke, IV². 1801: Die guten Frauen als Gegenbilder der bösen Weiber.* 1806: Zum Andenken Schillers. 1809: Die pilgernde Thörinn.* 1810: Wilhelm Meisters Wanderjahre.* 1814: Rechenschaft. 1815: Epilog zum Trauerspiel Essex im Charakter der Königin. 1816: Das nussbraune Mädchen.* 1817: West-Östlicher Divan; Die neue Melusine.* 1818: Der Mann von fünfzig Jahren.* 1819: Die neue Melusine (Beschluss).* 1831: Erwiederung der von Frankfurt nach Weimar den 28. 8. 1830 angelangten festlichen Gaben; Dem würdigen Bruderfeste Johanni. 1830.

Grüneisen, Carl. See A. D. B. X, 36. 1828: Des Neckars Treue. Romanze.

Gubitz, F. W. See A. D. B. X, 86; Goedeke III, 638 f. 1815: Der Liebessüchtige; Fried und Unschuld.

Häring, Wm. H.; pseud. Willibald Alexis. See A. D. B. X, 600 ff.; Goedeke III, 640. 1828: Venus in Rom. Novelle.* 1829: Acerbi. Novelle.* 1820: Der Freiherr. Bilder aus der Vendee.*

Hauff, Wm. See A. D. B. XI, 48 ff.; Goedeke III, 597-599. 1828: Explanation of pictures;* Das Bild des Kaisers.*

Haug, J. C. F. H. See A. D. B. XI, 51; Goedeke V. 547 ff. 1800: Rath für die Schönen. 1801: Zur beliebigen Erklärung; Als Louise ihr Hündchen Cerberus nannte; Die Verlassene; Zu Beatens Grabschrift; Richard und Mathilde. 1802: Sie und ich; Rosalie; Julie Tangen; Die schwere Kunst. 1803: Lied. 1804: Gnome; Sie; Als Louise mich aufforderte die Freundschaft zu besingen; Die Leiden der Liebe. 1805: Mythologische Erläuterung; Seltne Grabschrift; Frage. 1806: An Laidion; An Beatrix; An Lilla; Gaskogner Liebeserklärung; Andeutung; Malchen an ihres Gatten Silhouette. 1807: Auf einen Amor ohne Flügel; An Molly; Adelaide; An Bella; Rundgesang; Abrede; Wunsch; Gnome; Die Hoffnung- frei nach J. B. v. St. Victor. 1808: Guidos Rechtfertigung; Inschrift auf Kniebänder; August an Lottchen; An Leonoren; Rath; An Molly; An Bella Gaskonier Liebeserklärung - (different from 1806 poem); In Laidens Stammbuch; Rath an Leonoren. 1809: Lethe. 1810: Das Leben; Warum ich zwei Uhren trage?; Gnome; Scheintreue; Allegorie. 1811: Stadt und Land; Unsterblichkeit; Der Phönix; Mein Tag; Trost des Alters; Liebeslied; Das Verbot; Amors Wohnung. 1812: Theodas Lied; Theodas Weihelied; An mein Klavier; Louise an Gustavs Grab; An Eudoria; An Julien; Gnome; An Theoda- (not signed but very probably by Haug- note no. 1 above); Grabschrift eines treuen Ehepaars; An Julien. 1813: Theoda; Auf Emils Geburt; Das Glück im Hüttchen; Plutus und Amor; Flugantwort an Weisser; Freundschaft und Liebe; An die Schönen; Adolf an Victorinen; Wunsch. 1814: Die Ringe; Die Nonne; Die Thränen; Lauretta; Morgen; An Gott; Lied eines Eremiten; Amalien an ihrem Confirmationstag d. 6.

5. 1811; Lob des schönen Geschlechts; Gnome. 1815: Die Hirtin und die Najade; Mein Garten; Die Schwalbe; Rettung; Der Sieg; Kindesliebe; Vertrauen auf Gott. 1816: Der Schleier; Treue Liebe; Monolog 1812; Mariens Wunsch; Unsterblichkeit; Guidos Lied; Als Fanny weinte; Wiege und Grab. Bei Gustavs Tod. 1817: Liebe, Glaube, Hoffnung; Weiblichkeit; Das Findelkind; Die Brücke der Wittfrau (same subject used by Pfeffel 1801). 1818: Der Gottesacker; Ximenay und el Cid; Eheiche Treue; Aufruf zum Freien.

Heine, H. See A. D. B. XI, 338; XVII, 795; Goedeke VIII, 526 ff. 1829: Gedichte; Tragödie - 3 poems, Ramsgate - 3 poems, Neuer Frühling - 8 poems.

Helvig, Amalie von (geb. Amalie v. Imhoff); pseud. A. v. J. See A. D. B. X, 714 ff. 1804: Frühlings Wünsche; Die Mondnacht.

Herder, J. G. H. See A. D. B. XXII, 55; XII, 276; Goedeke, IV², 695 ff. 1806: Das weibliche Geschlecht (aus Herder's Cid).

Huber, L. F. & Th.; pseud. T. F.; Th. H.; T. H. See A. D. B. XIII, 240 ff. 1798: Fragmento von Briefen einer Mutter an ihre verheiratete Tochter (als Beilage zu den Kupfern).* 1799: Fragmente eine Briefwechsels - zur Fortsetzung des im vorjährigen Taschenbuch S. 159 abgebrochenen.* 1800: Die Frau von vierzig Jahren.* 1801: Das misslungene Opfer.* 1802: Franz und Josephe;* Der Spiegel der Lais (Kupfer).* 1803: Das Urteil der Welt, eine herrnhutische Erzählung;* Maria Stuart und die Jungfrau von Orleans.* 1804: Eine Ehestandsgeschichte.* 1805: Vergeltung - eine Erzählung.* 1806: Reichstädtische Tugend eine Geschichte.* 1807: Noch war es Zeit oder die goldene Hochzeit.* 1811: Klosterberuf.* 1814: Der Klosterberuf (concl.)* (unsigned). 1815: Geschichte eines armen Juden.* 1818: Erklärung der Kupfer;* Heidenbekehrung.* 1819: Märchen, auch als Auslegung der Kupfer zu betrachten;* Die Jugendfreunde.* 1820: Die ungleiche Heirat.* 1822: Drei Abschnitte im Leben eines guten Weibes.*

Kerner, J. See A. D. B. XV, 643 ff.; Goedeke III, 31, 312 ff. 1809: Treue; Er und Sie; Wanderes Nachtlid. 1830; Nähe des Todten.

Kölle, Chr. Fr. K. See A. D. B. XVI, 473. 1807: Lied nach dem Englischen des Lord Cutts - Only Tell Her that I Love Her; An Augusta bei Übersendung W. Tells; Der Gesang. 1808: Trost; Das Herbstblümchen.

Kretschmann, K. Fr. See A. D. B. XVII, 131. 1808: Rhingulf der Barde, an Württembergs Schönen.

Lafontaine, Aug. See A. D. B. XVII, 512 ff. 1798: Die gefährliche Probe;* Abendgrillen;* Die Hottentotten.* 1799: Die Intrigue.* 1800: Der Hochmuth.* 1801: Die Schwäger.* 1802: Die Mutter oder die edle Rache.* 1803: Die Rückkehr ins Vaterland.* 1804: Das Portrait.* 1805: Die Erbschaft.* 1806: Die Brüder - eine Erzählung.* 1807: Er verführt seine eigene Frau (Briefe).* 1808: Er verführt seine eigene Frau (concl.)*; Rektors Minchen.* 1809: Der Jahrmarkt.* 1810: Nanthild.* 1811: Liebe um Liebe.* 1812: Herr Adam Schlau.* 1813: Der Zeidler.* 1815: Das Haus im Walde oder Försters Ännchen.* 1816: Lenardo und Blandine oder Amandus und Amanda.* 1817: Otto und Savella.* 1818: Die beiden Liebhaber.* 1819: Die schöne Winzerinn.* 1820: Alter und Jugend. Eine Erzählung.*

Langbein, A. F. E.; pseud. L. See A. D. B. XVII, 620. 1807: Gnomen-L. 1810: Die Reise ins Bad. 1811: Amor und Saturn. 1812: Julie vor dem Spiegel; Die Wachtel und ihre Kinder; Der Iltiss. 1813; Der Wegweiser; Die Lehre der Mutter; Der Selbstling; Die Beichte.

1815: Frauenlied; Der Köhlerglaube; An Amanda; Der Strohmann.
 1816: Der Buchstabe R.; Das Spiel am Sabbath; Der Sünder und sein Kind; Der Wunsch; Die Büsserin. 1818: Das Weizen-Orakel. 1819: Die Festnacht. 1820: Der Schutzengel.

Loeben, O. H. Graf von; pseud. Isidorus Orientalis. See Goedeke III, 54. 1809: Ode an den Herzog von G.

Ludwig von Bayern. See A. D. B. XIX, 517 ff. 1830: An Russlands Kaiser. 1831: Gedichte: Deutschlands Heerführer im Befreiungskriege; Die täuschende Ansicht; An Hellas nach geendigtem Kampfe.

Maisch, Wilhelmine. See Schindel II, 27 ff. 1798: Ein Chorgesang. An Geburtstagen edler Frauen zu singen. 1800: (nun Müller) An die Liebe.

Matthison, F. von. See A. D. B. XX, 675 ff. 1800: Der Geistertanz. 1803: Erinnerunge. 1805: Abendwehmuth; An den Frieden; An Haug und seine Louise. 1807: Nachruf an Lisette Jung. 1811: Lebenslied; Frühlingsbilder; Die Wasserfahrt; Südliche Fahrt. 1828: Gesang der Württemberger.

Mellish, J. C. See Zeitler III, 576. 1804: An Schiller.

Menzel, Wolfgang. See A. D. B. XXI, 382 ff.; Goedeke II, 1021 ff. 1830: Träume; Der Magier, Die Quelle, Maria zur Linde, Maria zur Rose, Der Christbaum, Des Dichters Herz, Das wunderbare Lied, Die versunkene Kirche, Die Doppeltgänger, Die Sterncharte, Der Berg, Der Nachbar, Die Langeweile, Die Frazzen, Die Mutter, Der Sturz in die Tiefe, Die unsichtbaren Sänger, Die verlorne Melodie, Der Alpensee, Die Klangfiguren. 1831: Maria da Gloria; Terceira, Lissabon, Oporto, London, Das atlantische Meer.

Mereau, Sophie. See A. D. B. III, 313; XXI, 420; Goedeke V, 429. 1798: Bergphantasie; Schwermuth.

Meyer, N. See Brümmer, 332. 1807: Der Gattin Fr. v. Schillers.

Morgenstern, Karl S. M. See A. D. B. XXII, 131. 1812: Die Schiffer; Vor dem Hause eines Tischlers; Conditio sine qua non; Gnadenmittel; Der Gelehrte; An die Entfernte; Der Besuch; Der Reisende im Chamounythal an die Entfernte.

Nicolay, L. H. v. See A. D. B. XXIII, 631. 1809: Haquin und Dobra. 1811: Das Hemd.

Overbeck, C. A. O. See A. D. B. XXV, 5. 1810: Health-Peace-Competence - Nach Pope.

Pfeffel, G. K.; pseud. Pf. X. See A. D. B. XXV, 614 ff. 1798: Der Wilde und der Europaer; Galathea; Der Pelikan und der Weih; Die Elster, die Krähe und der Geyer; Die Schnecke und die Grille; Der Schwan und die Gans; Der Widder, der Fuchs und die Ziege; Der Schakal oder Tigerwolf; Der Fuchs und der Bär; Der Adler und der Pfau; Tien und Xangthi; Der Mönch in Madras (in with the advertisements). 1799: Familienlied; Apoll und Minerva an v. Nicolai; Mein Blümchen - am Grabe; Der Spottvogel; Die Thronwerber; Die Aufklärung; Alfons und Rahel; Die vergoltene Wohltat;* Das Möpschen; Die Langeweile; Die Meise; Das Zauberschloss; Der Sperber; Der Reiher, der Habicht und der Schöps; Die zwei Waisen (in the advertisements). 1800: Die Grotto der Melusine; Ein Winterblümchen in Annetts Brautkranz; Hippokrates; Der Glückstopf; Der Fuchs und der Haase; Der Gebrauch der Freiheit; Die Fey; Der Fuchs, der Panther und der Dachs; Die Brille; Der Korb; Jucund und Lydia. Der Truthahn und der Affe; Der Lobredner; Der Zeher und der Arzt; Der Lämmergeyer, der Adler und der Pelikan;

Die Kunst zu sterben; Der Komet und der Fixstern; Der Barde und die Gans; Der Wetterhahn; Das Zebrapferd; Echo; Die zwei Kutschpferde und der Esel; Der Wallfisch und der Löwe; Der Geizhals und seine Laren; Diana und der Schäferhund; Guarin und Lydia; An Fanny. 1801: Die Freiheit; Jupiter und Demokritus; Der Zephyr; Das Wunderkind; Der Reichsadler; Die Hummeln und die Bienen; Der Fels; Der Mahler; Vorsichtsmasregel; Der neue Stoiker; Der Pilger und der Räuber; Phlegon; Der Bok, der Esel und der Stier; Das langsame Gift; Die Krähe; Die Eule am Hofe; Die Missgeburt; Das Ichneumon; Arist; Die Einfalt; Adam und seine Enkel; Der Tanzmeister; Ritter Kilian; Die Brücke der Wittwe; Das Mayenröschen; Die Unsterblichkeit; Der Perlenkranz (in with the advertisements). 1802: Das Märchen vom Schiffe; Der Sylphe und die Wassernixe; Die Charis; Die Sirenen; Der Gympel und der Kukul; Delia; Dis zween Sperlinge; Die Grossthat; Der junge Zeisig; Die Antipathie; Der Jäger, der Specht und die Turteltaube; Alsa; Kalligone; Das Bild der Wahrheit; Das Heimchen; Auf eine junge Mutter; David und sein Sohn; An Emma; Die Kapelle. 1803: Der Tieger in der Hölle; Der Reiger und der Schwan; An Luise Schlosser (1799); Die drei Blümchen; Die beiden Eichhörnchen; Das Glück des Esels; Das System; Der Goldfisch und die Nachtigall; Der Hecht im Meere; Die Masche; Die Chimäre; Das Gotteshaus; Auf eine Wiege; An meine unbekannte Freunde; Das Gespenst. Eine Legende. 1804: Der Freier; Der Bettler; Mylon und Ethuse; Der Corsar und der Mahler; Die Schafherde; Die zwo Statuen; Der Storch, die Ente, der Truthahn und der Pfau; Die Sonnenblume; Der Löwentrabant; Der Hund; Psyche. 1805: Der Centaur; Die Zauberin; Die gelbe Rose; Zeuxis und Parrhasins; Das Steckenpferd; Der Wolf und das Lamm; Der Löwe und der Elephant; Fama; Der Dogge und der Bettler; Das Ferckel; Die Bescheidenheit; Der Schmerz; Die Ameise und die Grille; Der Nebelstern; Der Cherub; Die Schwalbe; An die Nachwelt (in the advertising section). 1806: Der Derwisch und der Chan; Der Findling; Die zwo Fliegen; Lots Weib; Der Kater und die Ratze; Das Testament; Zeus und die Gans; Das Kamel und das Trampelthier; Der Exorcismus; Der Condor und der Adler; Die zween Räuber; Der Pudel und der Seehund; Der Vielfrass, der Nimmersatt und der Hay; Die Schöpfer; Die Amme; Die Mutter; Die Brüder, eine chinesische Sage. 1807: Der Quell der Jugend; Nanie einer geblendeten Nachtigall; Der Drache; Das Wallross, der Delphin und der Pavian; Der Schutzpatron; Der Strauss und das Eichhorn; Die Reisegefährten; Die Erscheinung; Der Riese und der Zwerg; Der Glaubiger; Das Tierstück; Die beiden Frösche; Das Brautpaar; Der Fink und die Nachtigall; Dämot und Lykos; Der Magus und der Jude; Das Opferfest; Mein Stock. 1808: Der schwarze Schwan; Der Wanderer und die Heuschrecken; Der Herzog und der Paladin; Der Beichtschleicher; Phantasus und der Sphinx; Die Seifenblasen; Hans und Klaus; Der Ohrwurm und die Biene; Die Bestechung; Das Dankopfer; Der Schmetterling und die Ephemere; Die Jungfrau von Orleans; Die Aeolsharfe; Der Zeisig und die Biene- x- (ref. to p. 118, no. 8); Der Palmbaum und der Oehlbaum. 1809: Das Bild des Menschen; Das Bild der Eros; Der Reiger, der Krebs und die Fische; Lucinde; Die zween Einsiedler und der Pilger; Apis und der Drache zu Babel; Der Spiegel; Der Santon. 1810: Zadig; Die Turteltaube, die Dohle und der Wih; Der Uhu und die Lerche; Der Contrast; Der Affe, der Esel und der Bär; Die Amazone; Phalaris und Clio; Hakkam und Bechir. 1811: Die fromme Einfalt. 1812: Die Mücke; Die Fliegen, die Meisen und die Katzen;

Der alte Hirsch; Der Papagey; Charon und der Schatten; Die Entführung;* Die Nachtigall und der Esel; Der Scheerenschleifer; Der Falke und der Schwan. 1813: Der Bienenkorb; Die Laterne; Die zwei Nachbarn; Der Junker und der Bauer. 1814: Der Hänfling und der Zeisig; Der Bussprediger; Der Esel und der Hahn; Spass und Ernst.

Pichler, C. (geb. Greiner). See A. D. B. XXVI, 106 ff. 1808: Das vergebliche Opfer.* 1810: Falkenberg.* 1811: Alter und neuer Sinn.* 1813: Die Geschwister.* 1814: Das gefährliche Spiel.* 1815: Der entwendete Schuh.* 1816: Schloss Wiernitz.* 1817: Abderachmen.* 1818: Der schwarze Fritz.* 1819: Der Einsiedler auf dem Montserrat.* 1820: Erste Liebe.* 1821: Der junge Mahler.* 1822: Wahre Liebe.*

Platen-Hallermünde, Graf v. See A. D. B. XXVI, 244; Goedeke, 669 ff. 1828: Der Thurm mit sieben Pforten. Lustspiel. 1829: Einladung nach der Insel Palmaria.

Recke, Elise v. d. A. D. B. XVII, 502; LV, 893. 1829: Die beiden Schwestern.

Rehfues, P. J. See A. D. B. XXVII, 590. 1807: Die schönste Rose.

Reichard, H. A. O.; pseud. -d. See A. D. B. XXVII, 625. 1803: Die Jungfrau von Orleans; An Maria Stuart; Bei eines Freundes naher Ankunft; Bei der Ankunft des Generals A. M. zu D.

Reinbeck, Geo. See A. D. B. XXVIII, 1; Goedeke III, 156. 1810: Die Überraschung.*

Reinhard(t), K. F. See A. D. B. XXVIII, 44 ff. 1809: An C. Bern 1779.

Richter, J. P. F.; pseud. Jean Paul. See A. D. B. XXVIII, 467 ff. 1803: Ursachen warum der Verfasser nichts für das T. auf 1803 lieferte.* 1804: Polymeter.* 1807: Zufällige Betrachtungen (unsigned)*? 1808: Die Junius-Nacht-Nachtgedanken.* 1809: Der Traum einer Wahnsinnigen.* 1810: Poetische Kleinigkeiten.* Der witzig und zornig gemachte Alltagsklub.* 1811: Die Elternliebe gegen Kinder.* 1812: Impromptüs, welche ich künftig in Stammbücher schreiben werde.* 1813: Ernste Gedanken und Dichtungen.* 1814: Die Schönheit des Sterbens in der Blüthe des Lebens, und ein Traum von einem Schlachtfelde.* 1815: Zeitbetrachtungen im Wonnenmonat Europas, im Mai 1814.* 1816: Erinnerungen aus den schönsten Stunden für die letzten.* 1817: Philanthropisten Wäldchen.* 1818: Diess-hanrige Nachwuchs des Philanthropisten Wäldchens.* 1819: Traum eines bösen Geistes vor seinem Abfalle.* 1820: Nachflor und Spätlinge des Taschenbuchs.* 1821: Briefblättchen an die Leserinn des Damentaschenbuchs, etc.* 1822: Politisches und poetisches Allerlei.*

Robert, Ludwig. See A. D. B. XXVIII, 720; Goedeke III, 425. 1822: Sigyna; Fragment einer Bearbeitung des Gessnerschen Schäfergedichtes: Der erste Schiffer. 1830: Die Wahrsagung - eine Erzählung.* 1831: Die Erfindung des Porzellanens, eine geschichtliche Novelle.*

Rochlitz, Fr. See A. D. B. XXVIII, 727; XXX, 85 ff. 1807: Des Sängers Liebe - Ein kleiner Roman in Liedern.

Rückert, Fr. See A. D. B. XXIX, 445 ff.; Goedeke, III, 274 ff. 1817: Agnes. Bruchstücke einer ländlichen Todtenfeier. 1818: Blondels schmerzstillender Gesang. Episode eines epischen Gedichtes. 1819: Die drei Quellen. Ein scherzhaftes Naturmärchen. 1821:

Mewlana Dschelaled-din. Rumi. 1822: Gedichte - (55 poems, no titles given).

Schenk, E. See A. D. B. XXXI, 37 ff.; Goedeke III, 473. 1828: Nachtviolen. 1829: Albrecht Dürer in Venedig. Lustspiel. 1830: Musica. Romanze. 1831: Gedichte; Dichterglück 1810; Graf Arthus, Trostesklänge, Der Maitrank, Die Fürstentöchter.

Schenkendorff, Max v. See A. D. B. XXXI, 74 ff.; Goedeke VII, 834 ff. 1819: An Vater Stillings Geburtstag den 12. 8, 1814.

Schiller, J. C. Fr. See A. D. B. XXXI, 215 ff.; Goedeke V, 15 ff. 1801: Die Worte des Wahns. 1802: Hero und Leander; An****; Voltaire's Pucelle und die Jüngfrau von Orleans. 1803: An die Freude; Thekla. Eine Geisterstimme; Die vier Weltalter; Kassandra. 1804: Der Graf von Habsburg; Das Siegesfest. 1805: Der Jungling am Bache; Berglied. 1806: Räthsel; Einem Freund ins Stammbuch. 1807: Wilhelm Tell-Widmung; Hochzeitgedicht. 1808: Todtenfeier am Grabe Philipp Fr. v. Riegers. 1809: Die Priesterinnen der Sonne; Lied. 1812: An Demoiselle Slevoigt.

Schlegel, A. W. See A. D. B. XXXI, 354 ff.; Goedeke VI, 5 ff. 1808: Glaube.

Schlegel, Fr. See A. D. B. XXXIII, 737 ff.; Goedeke VI, 17 ff. 1809: An die Geliebte; Gebet; Der welke Kranz.

Schreiber, A. W. - (Those are signed just Schreiber, which do not have A. after them.) See A. D. B. XXXII, 471. 1806: Das Leben; Freude, Friede, Hoffnung; Die Blume. 1807: Leise Frage; Menschenwürde; Die innere Stimme; Der Schiffer Ballade; Das Blümchen; Geist und Sinn; An das Vaterland; Welt der Ideale. 1809: Der Schmerz; Todtenhymne; Der Hymnus; Liebe; Die Bilder. 1811: Religion; Liebessprache; Der Fremde und das Mädchen; Zartes Herz. 1815: Der Strom; Die Blumen; An eine Entschlafene. 1816: Der Falke. A.; Kapell. A.; Treuenfels- eine Sage. A.*; An*. A.; Eine Parabel. A.* 1819: Die Entstehung von Herenalb. A.

Schreiber, Chr. See A. D. B. XXXII, 471; Goedeke III, 179, 218, 1261. 1806: Der Schäfer und die Schäferin; Lob der Musik (Dithyrambe). 1810: Der schlaue Gärtner; Ruh in Unruh; Das Gefühl; Trifolium.

Schulz, J. Chr. Fr. See A. D. B. XXXII, 742; Kruger, 397. 1808: Die Liebesprobe.

Schwab, G. See A. D. B. XXXIII, 153; Goedeke III, 342 ff. 1815: Nachtklage: Auf dem Albis 1813; Tischlied; Schlittenlied; Auf ein paar gestickte Rosen. 1816: Vom Berge; Wiedersehen; Der Sänger. 1820: Die Gründung von Marseille; Lied in der Brandenburger Mark 1815. 1821: Romanzen von Robert dem Teufel nach der altfranz. Sage. 1828: Drei Tage Colombs. Nach Delavigne. 1830: Gedichte; Auf das Bild einer Jungfrau, Meister Sürilin von Ulm; Poseidon und der Philosoph. 1831: Harmonien von Alphonse de Lamartine, übersetzt von G. Schwab; Die Lampe des Tempels oder die Seele vor Gott, An die Nachtigall.

Schweighäuser, G. See A. D. B. XXXIII, 351. 1799: Zu Schillers Würde der Frauen; Das Weibliche Leben an Elise v. Türkheim und Maria v. Montbrison; Sehnsucht nach Elysium; Die Insel der Liebe.

Streckfuss, A. F. K. See A. D. B. XXXVI, 560; XLV, 637. 1828: Das Gastmahl der Theoderich.

Sulzer, J. R. See Fehling, I, 442, n¹. 1798: Die Briefe von Julchen Lerse (Synopsis by Huber).

Tiedge, A. C. See A. D. B. XXXVIII, 281; Goedeke V², 455 ff.
1829: Trost in Briefen.

Uhland, L.; pseud. L. U. See A. D. B. XXXIX, 148; Goedeke VIII, 213 ff.; 706 ff. 1809: Hohe Liebe; Von der Liebsten; Ein Abend. 1820: Lied aus dem Spanischen.

Voss, J. H. See A. D. B. LX, 334 ff. 1801: Der Winter. 1802: Rundgesang bei Stahlpunsch. 1806: Hauslehren von Hesiodus; Die Genesung aus Tibull. 1807: Die Trennung-Tibulls 1stes Buch. 5te Elegie; Das Saatfest (Ovid. Fest. I, 663); Die Schule des Eros (nach Bion).

Weisser, Fr. Chr. See A. D. B. LXI, 610. 1810: Frauenlob oder Ernst und Scherz; Kleon an Kleonide.* 1811: Die Veilchenleserin; Einer Freundin zum neuen Jahr; Leander und Hero. 1812: Sendschreiben an Herrn. Dr. Cotta.* 1813: Trennungslied; An Haugs Silberhochzeit; Die Hochzeitfeier; Das Kreuz; Johanne Storr geb. Kaiser; Beschwerden einer Dame über die Zeit;* Die unglücklichste Frau;* Billiges und notwendiges Selbstlob des Damenkalenders.* 1814: Narcissus; Bienen und Leser; Über eine Kirchhoftür; Die Freundinnen an Stellas Grab; Psyches Dichterweihe; Kalender-Apotheose des Damenkalenders. 1815: Distichen: Ernstes Wort an die Männer; Psyches Apfel; Rechtfertigung an Chloe.

Werner, Zacharias. See A. D. B. XLIII, 66; Goedeke VI, 90 ff. 1813: Explanation of 6 pictures from life of Queen Kuneguande (his play).

Winkel, Therese a. d.; pseud. Th. v. W., Comola. See A. D. B. XLIII, 66; Schindel II, 431-435. 1816: I-XIV, Discussion of pictures. 1817: I-XIV. Explanation of pictures.

Winkler, K.; pseud. Th. Hell. See A. D. B. XI, 693. 1819: Die Gefahr des Höchsten; Der Pilgerpfad.

Witzelben, K. A.; pseud. A. v. Tromlitz. See A. D. B. XLIII, 665. 1829: Der Rezensent. Novelle.* 1830: Explanation of pictures.* Vergeltung. Novelle.*

Wolzogen, Karoline von; pseud. Verfasser von "Agnes v. Lilien". See A. D. B. XLIV, 202. 1800: Walter und Nanny.* 1801: Walter und Nanny (concl.).* 1802: Die Zigeuner.* 1804: Edmund und Emma.*

Wyss, J. R. (der jüngere). See A. D. B. XLIV, 424. 1813: Sanct Trutbert und das Krüglein. 1814: Die Kreuzschnäbel; Auf den Tod eines Kindes. 1815: Lehre der Bescheidenheit; Erziehung. Eine Fabel; Der Ursprung des Weins. Eine Skolie; Der Gärtner und der Dornbusch. Eine Fabel; Das Glück. 1816: Alte und neue Fröhlichkeit; Nachtgedanken unter dem Sternenhimmel; Der Adler und die junge Gans. Eine Fabel; Bei der Geburt eines Mädchens unter Kriegsgerüchten. 1817: Herbst und Liebe, signed G. R. Wyss, - error (Goedeke VIII², 50); Der Igel. 1818: Belehrung und Vergeltung; Lenz und Liebe; Lied zur Frühlingsfeier; Verantwortung der Frühlingslieder; Entschuldigung. 1819: Amor, ein Rechenschüler, signed G. R. Wyss, error (Goedeke VIII², 50); Deutsche Sprache und Dichtkunst, signed G. R. Wyss, error (Goedeke VIII², 50); Der Diamant und der Krystall, signed G. R. Wyss, error (Goedeke VIII², 50); Die Schwalbe und der Hecht, signed G. R. Wyss, error (Goedeke VIII², 50); Gnome; Das Ziel der Geltgeschichte, signed G. R. Wyss, error (Goedeke VIII², 50); Auf einen moralischen Schwätzer, signed G. R. Wyss, error (Goedeke VIII², 50); Philosophische Liebesgefahr,

signed G. R. Wyss, error (Goedeke VIII², 50); Rath an einen Heirathslustigen, signed G. R. Wyss, error (Goedeke VIII², 50); Elterngespräch, signed G. R. Wyss, error (Goedeke VIII², 50). 1820: Frühlingslieder; Die Rose und das Mädchen; Der wahre Meister; Eine Gnome. 1821: Idas Augen; Mein Strohdach; Wunsch bei Lebenswechseln. 1822: Frühlingslieder, neue drei.

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R. 1801: Die Jugend. I.

L. (Langbein ?) 1807: Gnomen.

Anonymous: 1799: Die Negerin, eine Anekdote (author of Der ostindische Wilde); Discussion following Klopstock, Die Wiedergenesung einer edlen Frau (L. F. Huber?). 1807: Zufällige Betrachtungen (J. P. Richter?); Die vier Mächte; An meine Schwester; Im Januar. 1805; An F. v. W.; Das Geschenk an F. v. Sch. 1814: Der Klosterberuf (T. Huber?) 1821: Das Märchen von der Perle. Aus alten Papieren eines Unbekannten (T. Huber?).

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